

# The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1, 1930

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## THE PLACE AND FUNCTION OF ROMANTICISM

BY EDWIN EVANS

It is a common trait of our human nature that whatever conditions of environment awaited us when we entered upon life's activities tend, as time goes on, to become endowed in our minds with the attributes of permanence. Who is there who cannot recall among his acquaintances of mature years some to whom the great social changes brought about by the recent upheaval appear as temporary aberrations, or even as a kind of nightmare from which we shall all presently awake? It is a very natural tendency, and possibly a healthy one, acting as it does as a brake upon the too hasty acceptance of change. Without it, changes which are mere fluctuations might too readily be unconsciously endowed with those same attributes of permanence. But it generally implies a reluctance to admit the reality of changes the pattern of whose rhythm is too broad to be apprehended in close perspective without the aid of historical interpretation.

To take a musical illustration, the great body of opera-goers have cognisance only of what they term 'grand opera,' which, in spite of its present difficulties, they endow with this permanence. They often speak as if opera had always been of the type they know, with its panoply of elaborate means. But of the three centuries of operatic history only one has been concerned with 'grand' opera, and it is merely the circumstance that this century created the environment they know which leads them to believe that environment to be permanently and indissolubly linked to opera of the past, the present, and the future. For them opera is 'grand opera,' and any departure from the type ceases for them to be opera. But 'grand opera' in that sense was only brought into existence by the new social conditions created after the Napoleonic convulsions, and it is not thriving under the new social conditions resulting from another, still more catastrophic, disturbance. Those of us who regard it as a declining, if not moribund, institution do not question that opera itself will endure. It is the type that will change—and, in fact, is changing—as the inherited repertoire gradually dwindles through the erosion of obsolescence. In England, where such opera as we are periodically allowed to enjoy has long been restricted to this inherited repertoire, we are naturally less conscious of this obsolescence, and this helps to foster the illusion of permanence. But the record of new

productions, both on the Continent and in those 'side-shows' where we are occasionally shown an opera by one of our own composers, proves that a new type of production is evolving which is opera, but not 'grand opera' as hitherto understood.

Those of our musicians who have attained to middle age or beyond entered upon the field of their activities when the great Romantic movement of the 19th century still held undisputed sway. The mode of thought engendered by it, and even the technical processes by which that mode of thought was expressed, was so general as to constitute an environment which was accepted without question, and unconsciously endowed with permanence. Confronted with the fact that its inception was an event—and not even a very remote one—which could be approximately dated, they would either argue that it was a definite step forward in evolution, from which music would never turn back, or they would endeavour to prove that what it represented had always been inherent in music, and that only the description was new at the time it came into use. When a generation of composers arose with other than romantic preoccupations it was, of course, much easier to declare that these young men were either without feeling, or could not express what they felt, than it was to realise that the outpouring of romantic sentiment was not the purpose with which they approached music. Such is the eagerness to regard as permanent that which familiarity has made congenial. But a Romantic movement, with definable characteristics, is a subdivision common to the history of all art, one which recurs in accordance with laws which have been empirically established. In aesthetics, 'romantic' is, in fact, less an epithet descriptive of poetic content than a term of art chronology, defining the position of a work of art in the historical sequence to which it belongs. It is a definite phase, with an ascertainable beginning, and therefore presumably an end, which must come some day, however reluctantly to be accepted by those to whom the romantic conception of art is congenial, by temperament or familiarity.

Even writers on æsthetic, who should be more objective than the rest of us, have been to some extent affected by this trait. It must be remembered that music, being the most self-contained of the arts, is usually the last of them to be influenced by thought currents arising externally. What we know in music as the Romantic movement had set in appreciably earlier in literature. Modern æsthetic is commonly regarded as opening with Baumbarten's 'Æsthetica,' which appeared in 1750, the year of Bach's death, and the arguments concerning expression were inaugurated by Lessing's 'Laokoon' in 1769. His controversy with Winckelmann is, in fact, the starting point of this discussion. But looking back on the

whole history of æsthetic from that date to this one cannot fail to notice that it almost coincides with that of the Romantic movement. Romanticism was prominent in the environment in which its protagonists had their being, and could scarcely fail to affect all but the most austere of them with that same feeling of permanence to which I have referred. Thus, whilst accepting the classification of successive art-types, many of them have tended relatively to magnify the functions of the romantic, which loomed so large in their intellectual outlook.

There is of course nothing esoteric about the classification itself, which is based upon nothing more controversial than that everything that is not eternal must have a beginning, a middle, and an end. Art phases, whether long or short, are not eternal. Therefore they are subject to this obvious law. Their history falls into three well-defined periods. In the first an art medium is discovered, or invented, and developed. In the second the artist finds this perfected medium awaiting him, and has no other preoccupation than that of putting it to the best use. In the third he finds a medium which has been thoroughly exploited before he appeared on the scene, and he is therefore compelled to envisage ways and means of endowing it with new significance. The obvious alternative of inventing new resources does not for a long time commend itself. The loyalty inspired by a proved classical idiom is too strong. Neither does the exaggeration of its formative elements readily commend itself, though it commonly ensues before the end. The first device adopted is that of stressing what a modern newspaper editor would call the 'human interest' motive, and the next of reinforcing it with associations, literary, ethical, or what not, which are extraneous to the medium—that is to say, enlisting outside help. The two devices are the main constituents of a Romantic movement. Romanticism is thus the first sign of the approaching end, whether of an epoch or of a period. It is an Indian summer, a prelude to the decadence which eventually reveals itself in excesses and exaggerations of all kinds, the motive of which is always that of exacting yet more significance from a tired medium. Historically it may herald the end, as it did in Græco-Roman art, but more often the inevitable reaction against it heralds a new beginning. Hence the later stages of a Romantic movement and the ensuing decadence will sometimes be found to coincide or overlap with the early stages of the movement which is to follow. As both romanticism and the formal exaggerations mentioned above gradually cease to furnish the desired significance, at long last recourse is had to the invention of new idioms, and another chapter of art-history opens before the preceding one is closed.

Thus it comes about that a flood of new æsthetic doctrines and technical innovations may invade the field at a time of decadence,

with the result that, for lack of historical background, some observers may make the mistake of regarding the former as symptoms of the latter, whereas decadence is rarely, if ever, inventive. Whatever it says is the same, only more so.

The classification into three art-types is generally accepted, but the nomenclature has varied. Hegel, for instance, calls the first the 'symbolic' type, and if one remembers that the letters of the alphabet and the Arabic numerals are symbols, the description is not inapposite, though that is not the sense in which he uses it. Nowadays, however, symbolism is differently regarded, and such conventions as the *leitmotiv* system appear to fit the term better. On the other hand I dislike the alternative of 'primitive,' which conveys a suggestion of crudity, whereas the type it describes may be quite the opposite. Only concerning the naming of the second, or 'classical' type is there general agreement. After it there is again a choice of terms. One of the most satisfying systems of musical æsthetics I have read, that of Charles Lalo, even subdivides the three types as follows:

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| I.—Etat pré-classique    | 1. Primitifs.         |
|                          | 2. Précurseurs.       |
| II.—Etat classique       | 1. Grands classiques. |
|                          | 2. Pseudo-classiques. |
| III.—Etat post-classique | 1. Romantiques.       |
|                          | 2. Décadents.         |

Another point is that Hegel, whose 'Æsthetic' (posthumously compiled from notes of his lectures) is significantly dated 1835, is not content with three successive types in the same art. Though he describes these as occurring in each of them, he also places the arts themselves in a similar relation to each other, regarding architecture as symbolic, sculpture as classic, and music as romantic. No doubt most of the music he heard was romantic, and played romantically by romantic people.

It is important to repeat here that in this sense 'romantic' and similar words are terms, not of praise or blame, but, as I said above, of art-chronology. I am no believer in the miracle of the individual who is above time and place. Great men summarise the age in which they live. Even if they see ahead of it, it is only a very little way in any historical sense. They may tower above it, but they are still of it. They will achieve greatly, whatever their period, but it will be great art of its period, though that period be a decadence, and if it be so it is no reproach to them, for they cannot determine when they shall appear, or what kind of a world they will find. Nor can they ignore the world as they find it, or it would merely ignore them, and it is only the very young, or the very vanitous, who think of making a world for themselves. To quote a

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musical instance, a discerning critic has written of the 'over-ripeness' or autumnal feeling of Delius's music, which is an attribute of decadence, but only a highly gifted man such as Delius could have achieved so much with a medium that had reached that stage.

Or put it this way. Given a certain fixed measure of the art-impulse and of the creative energy which is its executive element, how will it work out at the three stages we have described? At the primitive stage much of it will go to the fashioning of the idiom. It is therefore not improbable that the results may suffer by this distribution of energy, and be superseded when the next stage is reached. At the classical stage the whole energy is available for the creation of masterpieces. At the third stage the effort required for the extraction of more juice from a partially squeezed orange must again absorb much of the available energy. Thus the works of three men of equal genius may differ greatly in their chances of immortality. But the achievement of immortality is not the true artist's motive. That is the audience's laurel wreath. The critic must also measure his enrichment of his art, his share in its evolution. Take Debussy as an example. I neither know nor care whether immortality awaits any of his works, nor do I believe that therein lies the measure of his greatness. But I do know that he played a vital part in the evolution of his art, which he left richer than he found it; and what finer thing can be said of any artist? There are many composers of esteemed and possibly immortal works whose very existence could be blotted out and leave the course of musical evolution unchanged. Obliterate Debussy and it must be sensibly deflected.

The vocabulary of praise or blame being at best limited, this comparison of the different types easily becomes a pitfall for the conservative critic. When he liberally sprinkles eulogistic adjectives over some competent artist who has complied with his, the critic's, conservative predilections, and the next day vituperates or ridicules a work like 'Pierrot Lunaire' or 'Les Noces,' his choice of terms easily convicts him of a deplorable lack of sense of proportion, for even if the new resources employed in such works are destined to be put to more advantageous use by succeeding composers profiting at second-hand by the experience gained in them, the fact still remains that the creators of such works contribute to musical evolution in a degree of which more compliant composers are incapable. Van Gogh may have exaggerated when he declared that in art there are revolutionists and plagiarists, and no others, but what he thus stated in exaggerated terms was nevertheless fundamentally true. Place side by side the first\* criticisms of 'Lamia' and of

'Le Sacre du Printemps,' and a reader unversed in the vocabulary must inevitably deduce that Miss Dorothy Howell is a greater composer than Stravinsky, a pretension which I am sure that lady would not put forward on her own behalf. Such is the effect of conservative criticism.

The passage from the classic to the romantic taking place gradually, one has to cite extreme instances of either in order to make clear wherein the difference lies. The circumstance that the 'Laokoon' was not an extreme case probably accounts for the spate of words to which it gave rise. It was discovered at Rome in 1506, and is generally regarded as being of the Rhodian school, which stands to the great age of Greek sculpture as romantic to classic. But, as Bosanquet says, 'A statue which seems almost un-Hellenic when compared with the marbles of the Parthenon, might appear full of Greek dignity when compared with works by the degenerate successors of Michael Angelo.'

There is in the British Museum a magnificent head of, I believe, Rameses II. Its features are composed, probably more symmetrical than those of the sitter, and completely free from any suggestion of what is termed 'expression.' It achieves its effect by classical means, that is to say by a superb disposition of the sculptor's medium. Compare it with, for instance, one of the popular portraits of Mussolini expressing—perhaps I should say 'registering'—power, and you have two instances sufficiently extreme to make the difference a glaring one. Note that the Egyptian head is far from inexpressive. It is, in fact, the more expressive of the two, but the expression is not an added device of the artist's; it resides in the form and substance of the art work. Neither is all romantic art of the extreme type I have cited, but its expressiveness is deliberate and intentional, achieved by well-established devices. And therein lies the weakness of romanticism, which condemns it to travel the path that leads to decadence, for these devices, like felicitous phrases in literature, do not retain their original vividness. Invented as they are for purposes of deliberate expression, only the status of the artist employing them preserves them, for a time, from the *ad captandum* usage to which they eventually succumb. I have heard of a text-book on composition which speaks of a 'technique of grief,' meaning skill in the use of the devices which an audience recognises as expressive of grief. When they reach that stage they obviously express nothing at all, and the artist who is preoccupied with the expression of grief is driven by necessity to the use of still more grievous devices. In Weber's day an unprepared diminished seventh had an effect of dramatic poignancy, but it would have been of little use to Strauss in 'Salome.' Similarly, the 'yearning' *appoggiatura* meant something in Wagner's day, but there has been so much yearning 'expressed'

\* If I particularise 'first' it is because a critic whose first 'naïve reactions' to 'Les Noces' led him to write of its puerility has now referred to it as a *tour de force*—with reservations upon which time, if permitted, will no doubt have an equally mellowing effect.

by its means that surviving or belated romanticism can yearn as much as they like and nobody cares.

It was recently stated, with a naive air of discovery, that the stumbling-block of the 'present discontents' was Wagner. That, precisely, was what Schönberg discovered long ago. He realised that travelling that path was travelling down a slope the declivity of which increased progressively until it must become precipitous. One imagines an inner conflict between his German romanticism and his penetrating Jewish intelligence which warned him of what lay ahead. The same writer refers to a 'modernist hatred for Wagner'—the existence of which is news to me—as 'based on the soundest of self-protective instincts.' Should an artist be without the instinct of self-preservation? Should he persevere, *à tort et à travers*, in applying further pressure to the orange after realising how thoroughly it has been squeezed? Whatever may be the ultimate fate of Schönberg's endeavours to evolve a new idiom, he was right in taking the path of invention. It was not as if he had not explored the possibilities of the inherited medium. In the 'Gurre-Lieder' he proved his mastery of them. He was in a position to judge. The real fallacy is that of those critics who insist upon comparing the 'expressiveness'—in that sense itself a term of romanticism—of the new idiom, which is still at the first of its prospective stages, with an idiom which is 'over-ripe': that is to say, comparing the pre-classic of this period with the post-classic of the last. It may be at least a generation before the new period produces even a classic—and then it will prove itself precocious as periods go. Meanwhile its primitives and precursors are assumed to be challenging the romanticism upon their own ground of expressiveness, in which they have no particular interest at present, their whole attention being concentrated upon the new material and its possibilities. They are in the position of the early polyphonists who fashioned the device of the canon. It was not until long afterwards that canonic imitation was used for purposes of 'expression.'

Romanticism at its best is, so to speak, the brow of a hill, the summit of which is occupied by the classics. To the 'plain man,' who is an object of so much solicitude just now, probably the brow of the hill is its most picturesque feature. But once an art-phase leaves the summit, the race of excesses and exaggerations commences. Is emotion the order of the day? Then successive composers will outvie each other until the last of them either strive to make their audience hysterical or invite it to wallow in emotion as a form of self-indulgence.\* Is it ethical loftiness? Then eventually even tyros

scarcely out of their 'teens will transform the commonest of all art-formulae (inaction—action—inaction) into the struggles of a noble soul through vicissitudes and tribulations towards victory and ensuing peace. Is it size or power? Then the eloquence of Wagner will be followed by the magniloquence of Strauss. One feature of romanticism is that, since it seeks reinforcements from without, sooner or later it is attracted by realism. There also the progress from Wagner's forest murmurs to Strauss's flock of sheep is a slope, and, in my opinion, a steep one. But why continue? All these phenomena have their precedents. Take the last one. Compare the fine, almost heraldic, animals of classic sculpture with those of a later day in the Vatican Gallery, so 'expressive' of an emotion which is 'almost human.' It has nothing to do with real expression. The cat is naturally one of the most expressive of all animals. Steinlen used to say that a man who could draw a cat could draw anything. But burden a cat with 'expression' and you are bound to end in the anthropomorphic menagerie of Louis Wain.

The chief interest in the present phase is the overlapping of the final stages, part late-romantic and part decadent, of one period, with the primitive, exploring stage of another, and the chief difficulty in its study is that of disentangling tendencies and cross-currents which are often in conflict within the same personality, sometimes asserting themselves in the strangest combinations or contradictions. It is further complicated by the uncommon but not unknown phenomenon of a wave of pseudo-archaism. In the craving for significance a kind of Antæus-like contact is sought with a remote, and therefore less embarrassing, past than the preceding stage. Such reactions against the immediate past in favour of a tradition regarded as more austere are well provided with precedent in other spheres. Egypt experienced one under Psamatik I., Babylonia under Nabonidus. There is really very little new under the sun.

#### ON PLAYING THE DRUM BY ALEXANDER BRENT-SMITH

Some time ago I wrote an essay on playing the triangle. Within a few days of its appearance in the *Musical Times* I received a letter, complete with stamped envelope, bearing the curt but pithy question—What price the drum? With my natural desire to be helpful, and taking the question at its face value, I wrote a detailed statement about the cost of drums—(a) new, (b) second-hand, (c) for circus work, (d) as headgear for successful young undergraduates. Apparently my answer, in spite of

\* It is this romantic tendency to play upon the sensibilities of the audience that caused an art critic, R. H. Wilemski, to write the other day of Giorgione that he 'was the first Italian artist to sublimate his sensuality in pictorial composition like a musical composer; the first to use painting to achieve contact with the sensibility of the spectator and to regard that contact as the aim in itself of the painter's art; the

first to degrade painting to the level of music. I say "degrade" because music is, of course, the lowest of the arts, since it can appeal to the spectator's sensibility without passing through the filter of the mind.' Of course he is wrong, but it is the Romanics who, by playing upon the emotions of their audiences, have led him astray.

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its range, did not suit my correspondent, for he wrote again by return apologising for troubling me, and asking me whether the drum was difficult to play, and if I thought that a young man, capable, energetic, honest, and sober, could make a good thing of it. As I have lost his address, I am setting forth my information in these columns in the hope that he may read it, and in the additional hope, more forlorn this one, that it may profit other readers.

As everyone knows, there are three drums generally necessary to a full orchestra—side-drums, timpani, and bass-drum.

The side-drum seems to have been designed by nature as the companion and support of bugles, just as bacon seems similarly to have been designed as the companion and support of fried eggs. To be a good player on the side-drum necessitates a great deal of practice, which is unfortunate, for not even the fondest mother can take much pleasure in hearing her offspring rattling the drum to the rhythm of that mythical family—Daddy, Mamma, Bessie, Frank—first, *Adagio*, then *poco a poco accel.*, and finally *molto allegro*.

The timpani (three drums differently tuned) is an instrument which cannot be practised, since the chief difficulty consists in carrying on a process of handle-twisting while traversing varying lengths of silent bars. With plenty of time, any musical person can alter the tuning fairly accurately; alternately, without having to bother about tuning, any competent person can count the bars. But to count the bars, while twisting innumerable handles, especially under the eye of an irritable conductor (if there is such a thing), is a very different pair of shoes.

So that, as I say, individual practice is almost impossible. It is the same sort of difficulty as confronts a golfer. He can keep his eye upon the ball when he is not swinging a club, and he can swing a club perfectly when he has no ball to keep his eye upon, but to do both at once is the very dickens. To tell a young timpanist to take home a dozen orchestral parts and practise counting his bars is as futile as the advice of a senile golfer to a young enthusiast to take out a dozen balls and practise keeping his eye upon them.

How, then, do timpanists arrive at mastery? The answer is that they drift into it. Being generally good musicians, they attempt to play it in an emergency, and, succeeding fairly well, they do it again until they achieve that glorious assurance which causes the eyes of all the chorus, when not otherwise occupied, to be rivetted upon those dancing drum-sticks. At least, I suppose this is the explanation, for I have never heard of timpanists who have been virtuosi in their infancy. We do not read, for instance, that 'Mr. Tapper, the world-famous timpanist, early showed great aptitude for the parchments. At the age of eight he became an Associate of the Royal College of Timpanists, gaining the

Fellowship two years later with a masterly performance of an original two-part fugue. His technique is impeccable, and his double-stopping faultless in intonation.' From complete lack of such biographical details, we may infer that timpanists are made, not born.

Although primarily a means of obtaining and reinforcing rhythm, the timpani can be used harmonically and melodically. Berlioz, in his 'Requiem,' demands eight pairs of drums, which are tuned to play simultaneously in complete four-part harmony, giving the effect of thunder raised to the power of harmony. But this effect, superb though it be, is not one which every orchestral society can produce. Composers, therefore, are advised to be chary of letting their inspiration demand such vast elemental effects. Beethoven, with less extravagant taste than Berlioz, has written harmony for two timpani in the slow movement of the ninth Symphony, giving the effect of the addition of a soft 32-ft. organ note.

Melodically, timpani offer very little scope, though Meyerbeer by using four notes, *g, c, d, e*, has written a melody which can claim to be the only one of its kind, but here again few orchestral societies can supply four instruments, and the effect is one which can almost certainly be obtained by other means with loss of nothing except advertisement.

Finally we come to the bass-drum, an instrument not difficult to play, though stylish players are permitted to introduce difficulties of their own. Some players on a military parade like to play the right-hand face with the left hand, and vice-versa. That shows what skill these players attain, for what pianist could play a Study by Chopin with hands reversed, or what violinist, in a performance of Brahms's Concerto, could hold the bow under his chin and rub the violin across it?

Unlike the triangle, the drum is a friendly instrument; it shows no bad temper and does not growl if not provoked. This means that if the player is uncertain of his whereabouts he can attempt a gentle rumble which, should the conductor make any complaint, can be explained as the passing of a lorry outside.

The bass-drum is rarely used in chamber music, and—this is a great point in its favour—the prospective player need not fear that in time to come, when he has become what Lady Catherine de Bourgh would call a great proficient, he will be called upon for a little music in the evening. Players are not expected to bring their own instruments with them when they go out to dinner, and even if they were, there are few people who can stow a drum inside their coats without becoming conspicuous. Of course the same might be said of the pianoforte, but then there is a vast difference between the two—the pianoforte is furniture and therefore found in every house, whereas the drum is an instrument, and except when used as an occasional

table for tea or bridge, is rarely found in ordinary establishments.

To play a bass-drum requires chiefly confidence and courage. No instrument betrays a man's character so quickly as the bass drum. A man who has not the courage of his convictions and who fears responsibility will never be a satisfactory player. So valuable is this instrument for developing moral courage and a sense of responsibility, that I have decided at my Political College in Utopia to make the bass-drum an obligatory study for all prospective Cabinet Ministers.

### Ad Libitum

By 'FESTE'

'GIVE THE PUBLIC ———'

At the risk of encroaching a little on the province of my colleague 'Auribus,' I want to say something this month concerning wireless. My justification for this excursion will, I hope, be apparent later.

At the Conference of the Institute of Public Administration, Sir John Reith said, 'I am as certain as anything that to set out to give the public what it wants, as the saying is, is a dangerous and fallacious policy, involving almost always an under-estimate of the public's intelligence, and a continual lowering of standards. It is not insistent autocracy, but wisdom, that suggests the policy of presenting carefully and persistently a basis of giving people what you believe they should like and will come to like, granting, of course, discretion and human understanding on the part of those who carry out the policy.'

This frank and courageous utterance brought about the ears of the speaker the shower of verbal half-bricks that he no doubt expected. Adverse criticism of the B.B.C. has always contained a very large proportion of remarks of almost unbelievable fatuity, and the outburst that followed Sir John's pronouncement was well down to the usual low level. One good sample was provided by a well-known journalist, Mr. Max Murray, who wrote in the *Daily News*: 'Yesterday I went to lunch at the Savoy. Sir John Reith was there. I hope the chef did not follow the dangerous policy of giving him what he wanted.' (By the way, it was a painful surprise to see this quoted with approval in *Vox*—not by the Editor, apparently.) As Mr. Murray's witticism no doubt represented the view of many other people in a hurry to score off the B.B.C. Director-General, it is perhaps worth while looking at it for a moment. Did the chef give Sir John what he wanted? Of course he did. He began by giving him the menu, containing a list of things which the chef believed intelligent people with civilized palates and normal appetites should like—that is to say, a wide selection from which to choose, with

all the materials of good quality. The eggs, for example, should be fresh, the fish be above suspicion, the meat tender and well cooked, and so forth. (Mr. Murray may be surprised to hear that quite a lot of people are indifferent on these points, most of them paying for their indifference by malnutrition or indigestion; and anyway they don't get good value for their money.) Sir John duly made his choice from the menu, and, of course, got it.

The B.B.C. Director-General is the wireless chef. He assumes that the great majority of normal listeners will need variety to begin with. By no means does he suggest that the public should like only what *he* likes. Just as many a chef abstains from the most attractive of the viands he dispenses and lives frugally himself, so we may be sure that the wireless programmes contain a great deal that Sir John does not like. I doubt, for example, whether he is a consistent patron of the Children's Hour, and I understand that the occasions on which he is seen publicly fox-trotting are so few as to imply that dancing is with him a social ritual rather than a recreation. But he is not a spoilsport. 'Many men, many minds,' is the policy of the B.B.C., and a glance at the programmes—the menu compiled by Sir John and his subordinate chefs—will show that listeners have variety in embarrassing profusion. The Director thinks, like the hotel chef, that his clients will require, or ought to require, or will in time to come require, that the component parts of the varied menu shall be of first-class quality. As to the soundness of this policy we have ample instances. Sir Henry Wood and Mr. Robert Newman thirty-five years ago embarked on a series of concerts in which the basic principle was exactly that laid down by Sir John Reith. Those concerts still flourish, the standard of programme has gone up steadily, and the whole series has done more to raise the public taste in music than any other concert-giving enterprise. The musical world is full of similar instances. All the best competitive Festivals have started and flourished on the understanding that competitors and audiences must be given something rather better than their normal fare. Here again the benefit to the musical public is unmistakable. All over the country people, old and young, are performing and hearing with understanding and enjoyment music of a character and quality that would have been far over their heads twenty years ago. Instead of looking at further instances—which would be easy—turn to the other side and see what the cinema has become through starting to work on the opposite principle of giving the public what it was assumed to want. Everything in our public life that is debased, whether it be in journalism, forms of entertainment, or in commerce, has become so through catering for the supposed demands of the public

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—which always means the most vocal and least intellectual section of the various sections of the public. In saying what he did, then, Sir John Reith was merely giving expression to the only theory on which a great public service ought to proceed in its early days.

As I have mentioned *Vox's* approval of Mr. Max Murray's feeble poke at Sir John Reith, it is only fair to make some further reference to the attitude of that paper in the matter. Mr. Compton Mackenzie, in the issue of February 8, described Sir John's remark as 'a clumsy utterance,' and said that he (Mr. Mackenzie) felt that Sir John Reith had been misunderstood. 'Sir John was probably trying to say no more than that the B.B.C. was aware of its responsibility as the holder of a monopoly.' This made some amends for a very unfair article that appeared in the previous week's *Vox* by a writer calling himself 'A Yes Man,' in which the worst possible construction was put upon Sir John's words. The best and justest comment on the matter appeared in the issue of February 8, in a letter from a correspondent signing himself 'Illyrian,' who began by drawing attention to the unfairness with which journalists had seized on a catchy headline, and had misquoted Sir John by the use of such a caption as 'Give the public what it does not want.' 'Illyrian' went on to point out that if 'broadcasting were in the hands of those who do believe in giving the public what it is supposed to want, presumably there would be included in the programme talks on crime, eye-witnesses' accounts of sensational trials, talks by famous criminals, beauty talks by actresses, confessions of cinema stars, scandal about dukes and duchesses, guessing competitions with enormous prizes, while swarms of canvassers would be let loose on the country, using magnificent insurance benefits as an inducement to housewives to take out licences.' 'Illyrian' added that on the day after Sir John's speech was reported, he picked up a Sunday paper containing a statement of policy by one of the newspaper's staff. Here is a gem therefrom: 'We do not believe in even five lines which interest a few and bore millions.' The circulation of this Sunday paper exceeds two and a quarter millions. What would the taste and mentality of the public be like in a few years if broadcasting were run by such newspapers, or on lines approved by them?

Having said 'Hear, hear,' to Sir John's theory, I now go on with great regret to complain of some ways in which the B.B.C. programmes do not live up to it. It so happens that I have just spent five weeks in a hospital bed with a pair of headphones at hand, and so, for the first time, I know a lot about the wireless programmes as a whole. First let me express what I am sure countless hospital patients feel towards the

*Daily News*. I doubt if any newspaper enterprise in recent years has been more beneficent than the *Daily News* fund for installing wireless in hospitals. It was a piece of practical charity with vision behind it, and it was all the better for lacking the elements of sensation and stunt that we have come to associate with the competitive side of the daily press. Without becoming hospital patients themselves, the promoters and supporters of the fund can hardly realise what those headphones mean in the way of solace in pain and discomfort, and above all in the sense of companionship derived from the friendly voices and sounds from Savoy Hill. So my hat, representing thousands of other hats, goes off to the *Daily News*. I hope that this is not one of those too numerous instances in which virtue is its own (and only) reward, but that the paper is drawing a steady stream of new readers from the army of hospital listeners.

I listened, then, to practically everything for five weeks, from the studio service at 10.15 till the announcer's 'Good-night, everybody; Good-night.' I have learned from the talks to housewives at 10.45 of what to look out for at bargain sales, of all sorts of enticing ways of cooking potatoes, of the management of poultry on a small scale; I now consider myself well informed on the subject of domestic service, having heard authoritative pronouncements from various types of mistresses and maids; I have sat with the school-children at the feet of Mr. Lloyd James while he showed us how many different ways there are of pronouncing the letters *l* and *t*, and so forth; and for the first time I have given an exhaustive (and exhausting) trial to the cinema organ, the restaurant orchestra, and the dance band.

In the matter of Talks, excellent work is being done, and I am not surprised to hear that this feature, concerning which retired and apoplectic Major-generals used to explode in the *Daily Mail* and *Evening Standard*, is becoming more and more widely appreciated. The discussions are improving too, both in range and method. The topics are usually of the kind that ought to interest intelligent people (the rest don't matter), and they are carried through in a far more natural and spirited style than formerly. In short, the B.B.C. may reasonably claim that, so far as the imparting of instruction goes—religious services, talks, discussions, readings, criticisms—it is living up to the ideal set forth by its Director-General.

But what of the musical side? Hitherto, like most musicians, I have confined my listening to the few events weekly that promised to be of interest—symphony concerts, chamber music, the pick of the solo performances, and so on.

As a result I have always been a warm upholder of the B.B.C.'s musical policy to the extent of my knowledge of it. But my recent experiences as an omnivorous listener have given me a shock. I realise now that what we musicians call 'music' plays but a small part in the vast scheme of organized noises released by the B.B.C. Against this small proportion has to be set a flood of stuff of the poorest quality, and a very large amount of bad singing and playing. If the programmes on the non-musical side contained anything like such poor material and performance, it would consist largely of readings from the feeblest, vulgarest, and most commonplace books, talks full of platitudes and bad grammar, delivered by speakers with adenoids, stammers, and cleft palates. In a word, there is broadcast daily, and labelled as music, a great deal that is analogous to the kind of thing listed by 'Illyrian' above—the very reverse of what the public ought to want, or to be induced by tactful means to want in the long run.

The worst rubbish came from cinema organs and restaurant bands. There were a few exceptions, of course. I recall a crisp and enjoyable performance of Mendelssohn's Rondo Capriccioso by Mr. Foort from Bournemouth, a concerto movement by Mr. Pattmann and the Brixton Astoria Orchestra, a fluent bit of fiddling by Mr. Sandler—the finale of the Mendelssohn Concerto—from his hotel, a stray decent performance of a classical overture from a restaurant band; but these were rare exceptions. The performers honourably mentioned above as a rule more than balanced things by their frequent descents to the sheerest banality. They would argue, not without some reason, that their patrons in cinemas and restaurants wanted the banal; these patrons, through the managers, pay the pipers and can therefore call the tune. True; but the pipers are paid primarily to entertain their immediate patrons, not the wireless public. There is, or ought to be, a strong feeling in the musical profession on this point. As these cinema and restaurant performers are already handsomely paid, and as, moreover, many of them draw in addition large sums in gramophone royalties, such money as the B.B.C. can spare for light music ought to be spent in giving engagements to some of the army of well-qualified musicians who are in need of more work. Let it be admitted that many listeners want to hear light music played on an organ of the cinema type, or by instrumental combinations of the restaurant-band order. The B.B.C. should cater for the former by setting up a cinema organ in its largest studio (or, if this is impracticable, by arranging for the regular use of a first-rate example at the factory of a builder who specialises in that type of instrument) and engage players to recite on it. There is no lack of brilliant church organ recitalists who could soon adapt

themselves to the new medium, and who would be under no obligations to do things that the cinema player feels called on to do in order to please his audience. For example, they would not play transcriptions of such songs as 'Because,' and the like; they would not keep the tremulant on the whole time (a well-known cinema player gave us recently 'The Bay of Biscay' with a violent tremulant throughout; it may have been intended as a subtle reference to the physical condition of the passengers, but was more likely mere habit).

As for restaurant bands, practically all they do can be better done by some of the B.B.C. regular performers, such as the Light Symphony Orchestra, the Gershom Parkington Quintet, the Olof Sextet, &c. There are plenty of good orchestral players unemployed from whom the B.B.C. could make up fresh small light combinations—indeed they ought to do so, anyway, for the Gershom Parkington Players are turned on rather too frequently. It may be, of course, that the Corporation has no funds available for such new engagements. Very well; its policy in that case should be to increase its income or to reduce the programme accordingly. Let it add a half-crown to the licence (an addition which would, I imagine, give it all the money it needs), or let it say in effect, 'The station will now close down till such-and-such a time, as we have no available material good enough to fill the interval.' As things are, it is impossible to avoid the feeling that a very large proportion of poor music and worse musicians are let loose on us merely because the Corporation feels that things have to be kept going from mid-day till midnight, and that any old thing will do so long as there is no break. The result is that much of the excellent propaganda on behalf of good music that the B.B.C. does with its right hand is undone by the weak and cheap policy of its left.

Concerning standard of performance: optimists at recent Conferences have been saying that wireless and the gramophone will in the long run benefit the musical profession by squeezing out the second-rater. I confess that until a few weeks ago I took the same rosy view. If the optimists will listen for a week to the performances that are broadcast in the daytime—especially in the morning from 5GB—they will realise that so far from squeezing out the indifferent singers and players, the B.B.C. is enormously increasing their power for evil. Whereas the bad singer ten years ago sang to an occasional handful, he (and even more, she) is now inflicted on the whole of the listening public. How do such singers manage to get on the B.B.C. panel? It is a well-known fact that Savoy Hill is besieged with applications for auditions; if some of the voices we hear are the pick of all this great crowd, heaven help

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the solo-singing future of this country! In my present feeble state of health I am unable to express myself so strongly as the occasion warrants. I can only say, therefore, that of the singers I heard in the day-time recently (especially those from 5GB), nine out of every twelve ought to be smothered.

The vaudeville performances have come in for so much adverse criticism from the first that I need say little about them. I must, however, protest against the so-called 'harmonizing' duettists, who have no voices, very little sense of pitch, and a system of 'harmony' that is of the most elementary description, and who slither their way through American 'winners' that for nauseating, drivelling fatuity have surely never been approached by anything in the worst popular music of past days. The Victorian shop ballad was a virile and original work of art in comparison. Ought the public to want this sort of thing? If not, why is the B.B.C. supplying it?

Too much use is made of gramophone records as filling-up material. The B.B.C. thus frequently gives wide advertisement to records of the worst type of American slush and adds to the performer's royalties when (I repeat) it ought to be employing good musicians at first-hand. I do not refer here to Christopher Stone's weekly hour of gramophone records, because they are invariably well chosen, used in such a way as to make a definite programme, and introduced in a friendly, attractive manner. Personally, I found this weekly hour of Mr. Stone's quite one of the most enjoyable of interludes. But I have heard some appalling records turned on by the announcers—not always singly, either. One day we had a whole programme of Ketèlbey—Sanctuaries of the Heart, Monastery Markets, Persian Gardens, and all the rest, winding up, however, with some Sketches that showed Mr. Ketèlbey to be a far better composer than he usually allows himself to be. Now, the B.B.C. should have broadcast the Sketches and barred the Sanctuary Markets and the Persian what-nots.

Musicians are living in a fool's Paradise in this matter of broadcast music. While they are congratulating themselves on the squeezing out of the second-rater, the tenth-rater, both as composer and performer, is having the time of his life. Musicians must pull themselves together and, through some representative body, get in touch with Sir John Reith and the new musical director, Dr. Adrian Boult, and see if some policy can be devised that will enable the B.B.C. to say that on its musical side, as on others, the Director-General's dictum quoted above is being followed. It will call for patience as well as courage. I don't know how far the Musical Director's authority extends. Let us hope that it is, or will be, sufficient to enable him to reduce gradually the output of bad music

and bad performance, replacing both from the ample supply of better that is waiting to be tapped.

Finally, this article is *not* an attack on light music as such; it is not even an attack on dance bands—in fact, the B.B.C. dance orchestra, and most of the dance bands relayed, are streets ahead of a great deal of other wireless performances so far as efficiency goes, and a lot of the things they play may be enjoyed by non-dancers. My complaint has to do with the rank bad music of all kinds, and with the far too numerous bad performances—in other words, with a host of features so low in quality that the perpetration of their equivalent on the literary side of the programmes would be inconceivable.

### BAX'S THIRD SYMPHONY

BY ROBERT H. HULL

The announcement that Bax's third Symphony is to be included in the programme of the B.B.C. Symphony Concert at Queen's Hall on March 14 serves as a reminder, if a reminder is needed, of the increasing claims to attention which the composer's music justly demands. Actually the symphony here to be discussed is the fourth of which there is knowledge. The earliest, entitled 'Spring Fire,' is not included in the official list of Bax's compositions, although, as Mr. Evans points out, it has been put into rehearsal more than once. The first acknowledged symphony is No. 1, in E flat. Thanks largely to the enterprise of Sir Henry Wood, who is to conduct the first performance of the third Symphony, the former work is now tolerably well known. Successive hearings of it have brought wide conviction of the power and real value shown in the thought there expressed. Symphony No. 2, in E minor and C, although published in July, 1929, has not yet been played in this country. Mr. Robin Legge's comment on the circumstance of the first performance at Boston (Mass.), under Kussewitzky, is apposite. In the *Daily Telegraph*, December 21, 1929, he writes: 'In these days, when orchestras in London are more abundant than ever before, it seems odd to my mind that a composer of the calibre of Arnold Bax should have to go to America in order to obtain a first hearing for a new symphony.' He adds that after the final rehearsal, and again after the first performance, the conductor sent cables to the composer eloquent in congratulatory terms. A study of the score makes clear to what considerable extent the enthusiasm is deserved. There remains the question, raised by Mr. Legge, as to how long it will be before the work is performed in this country.

Symphony No. 3, the full score of which is at present in MS. form, was completed in February, 1929. In general character it is noticeably less grim than the Symphony in E flat. The composer is emphatic in his statement that there is no programme attached to the work. It has been suggested that the Symphony possesses the mood of Northern legends. Bax agrees that the suggestion is apt, allowing that subconsciously he may have been influenced by the sagas and the dark winters of the North. It is his opinion, however, that he was not definitely aware of such

an influence at the time of writing the Symphony, and that the second movement does not share this mood in any way.

The Symphony is cast in three movements and an Epilogue. As a very rough indication of the proportionate length which each movement enjoys, and bearing in mind the necessary allowance for differences in tempo, it may be observed that the score consists of a hundred and forty pages, and of these, sixty-five are occupied by the first movement. The second movement takes twenty-six pages; the third movement amounts to thirty-five pages; the remaining fourteen suffice for the brief Epilogue. From a formal point of view it is worth noting that Bax exhibits his established disinclination for the literal repetition of material. After an initial statement, references to thematic substance are generally characterised by some clear-cut modification or expansion.

The opening of the first movement is marked by a quiet melody, graceful and flowing, given to the bassoon. This theme is presently caught up by the first clarinet:

Ex. 1.

*Lento moderato*  
Fag. I. Solo.

The texture is enriched by the addition of a contrasted melody announced by the second clarinet, and by chords for the harp. The bassoon solo of Ex. 1 is given to the first flute, while a gradual addition to the material is made by woodwind and horns. After this has led to a brief discussion, the following figure (♩ = ♩, of preceding: the crotchet is the unit) is given out by the lower strings:

Ex. 2.

*pp arco*

The expansion of Ex. 2 carries the music to a gradual *crescendo* and upward rush of strings into the *allegro moderato*, pronouncedly rhythmic in character. Seven bars after the change of tempo comes a *con anima* passage, mainly in a triplet figure, for woodwind, horns, and strings. This is quickly displaced by an important theme, the principal substance of which is shown here:

Ex. 3.

*Allegro ferocia (not much faster)*  
VI. I.

The foregoing melody receives strong harmonic fortification from the second violins and violas.

It is followed almost immediately by a more delicate statement:

Ex. 4.  
*Leggiero*  
VI. I.

The subsequent tranquillity which is apparent in some enchanting writing for strings forms only a momentary respite from vigorous utterance. The central portion of the present movement is strenuously rhythmic, and vehement in its allusions to the substance of earlier material. The process of working out is highly ingenious in musical feeling. In the Symphony in E flat the diatonic framework is decorated by lavish use of chromatic ornamentation. Here the process is largely fore-sworn. All that is stated in development is set forth with carefully ordered economy; and the means is amply justified by the result. Towards the close of this evolution there is a brief transition to *più lento*, with concentration upon the triplet figure prominent in the earlier discussion. In the eleventh bar after the change of tempo an eloquent melody, richly harmonized, is heard in a passage for five solo violins:

Ex. 5.

After a further eleven bars a *lento moderato* is reached; the melodic essence is presented in the following theme:

Ex. 6.

*Molto cantabile*  
VI. I.

This material is briefly dealt with in expansion, leading to a return to *tempo primo*. The theme shown in Ex. 1 is now announced by the viola, after which it passes to the second violins; and an elaboration of the texture quickly follows. There ensues a brief respite in which a passage is heard for the celesta. Against this is delivered a vigorous melody related to the material of Ex. 1, by the strings. The tempo again changes to *allegro moderato*, with the new proclamation of a triplet figure. An enriched utterance, marked by increased speed and a brilliant *crescendo*, gives way to three bars a *tempo*, through which is reached a *largamente* passage. Some *cantabile* writing for the strings leads to the final three pages, consisting of an *allegro moderato* emphatic in rhythm and colour. The movement as a whole strikes one as remarkable for poetic consciousness and vital statement of profound thought. Bax's exceptional knowledge of orchestral possibility should ensure the full effect of such powerful and attractive writing.

The second movement, which is marked *lento*, opens with a striking theme for solo horn :

Ex. 7. *Lento*  
Cor. I.



Towards its conclusion there is a *pizzicato* entry for the strings (*con sordini*), with an enchanting melody given to the viola. After an independent announcement by the lower strings a new melody appears as a trumpet solo, reinforced by effective harmony on wood-wind, horns, and harps :

Ex. 8.  
Trombe I.



The essence of the viola theme stated at the opening is continued by violas and harp. In the thirty-fifth bar the tempo changes to *più lento tranquillo*, at which point a delicate air for two flutes becomes prominent. This is interrupted by the full statement of an impressive melody by the first violins. There is a brief return to *tempo primo* heralding a passage for strings characterised by ornamental figures for flute and clarinet and a counter-melody for bassoon. A change to *più lento* is established by some effective writing for the harp, leading to an attractive horn solo :

Ex. 9. *cant. dolcissimo*  
Cor. I.



As the movement proceeds, the substance grows in intensity and animation. The music reaches a passionate climax in the strings against a theme for oboes and clarinets. An elaboration of this material leads to a noble and sustained passage for trombones to which the tuba presently joins. The echo of the solo with which the movement opens is given to the first violins, but this is cut short by a call on the horn. A return to *tempo primo* is marked by a new, though curtailed, delivery of the horn solo of Ex. 7. Renewed references to it are continued for a while with echoes, noticeably by the cor anglais, of the earlier melody for viola solo. The movement ends very quietly, dying away upon chords for the lower strings and wood-wind. It has been said of other works that Bax is apt to be diffuse in his slow movements. However true that criticism may sometimes be, the slow movement of this Symphony is, musically and formally, intensely satisfying. It stands out as a tranquil utterance of strange beauty. The enchantment which the melodic sense there reveals is wonderfully enhanced by appropriate textural calculation. The poetic

substance from which the movement is fashioned is, as much as any part of the Symphony, of stuff likely to endure.

A vigorous *moderato* statement for the strings declares the beginning of the third movement. It is displaced almost at once by a fine viola theme :

Ex. 10.  
Vla. *Giacosa*



There is then a reversion to the material of the opening, now heard on wood-wind and horns. Against this is uttered a melody for first and second violins with trumpet. The following figure is delivered by 'cellos in unison. At first it is repeated in simple terms; subsequently an elaboration ensues, as shown in the following examples :

Ex. 11 (a).  
Vcl.



Ex. 11 (b).



A considerable counter-statement to the figure in its more extended form is quickly developed. During a few bars marked *poco tenuto*, subsidiary observations are announced by the clarinets, giving way to a return to a joyful melody (*tempo primo*) for the first violins. There follows some expansion of previous material prior to a magnificent theme for strings :

Ex. 12. *molto cani.*  
Vl. I.



The force of this theme is maintained until there comes a break due to the introduction of a strong rhythmic element :

Ex. 13. *Più mosso. Feroce*  
Vl. I.



The essentials of this rhythmic utterance are transferred to timpani, horns, and trombones.

A relief from the insistent measure is occasioned presently by a bold melody:

Ex. 14. *Ancora più vivo*  
VL I.  
*f cant.*

Vivo

A return to the rhythm of Ex. 13 is emphasised by the brass, and developed in the writing for strings which follows. Again an interruption is effected, yielding to a theme eloquent in its quiet charm:

Ex. 15. *Più Lento, Cant.*  
VL I. *con sordini*  
*p molto espressivo*

*p*

The thematic discussion which follows is significant, though not long sustained. There is soon heard a slightly broadened version, in 3-4 time, of the material in Ex. 6. It is marked *più lento, con molto espressione*. From the point at which *tempo primo* is again reached the movement follows a normal course until the appearance of measured chords (four in a bar), which, quietly stated, prepare the way for the Epilogue. This follows without a break, accompanied by a change to 3-4 time. It opens with the following figure:

Ex. 16.

*Poco Lento*  
div.  
Vla. *p p*  
Vcl. div.  
C.B. (4 only)

This figure is joined, in the fourth bar, by an exalted theme for oboe and clarinet:

Ex. 17. *cant. espressivo*  
Ob. & Cl.  
*pp*

A further statement of the theme is made, in slightly elaborated terms, by flutes and clarinets. From the repeated opening figure now emerges a melody on the first violins. The figure itself is then transferred to wood-wind, horns, and trombones, forming a background to an expansion of Ex. 16:

Ex. 18. *dolcissimo*  
VL I.  
*pp*

The middle of the Epilogue is occupied by reflective writing of unusual charm. The mood is intensely subdued. There is movement towards a crisis represented by dignified chords for trumpets and trombones, succeeded by a re-statement of the opening melody—this time by the viola. A brief rhapsodic section for solo violin leads to a return of the principal figure (Ex. 16). Before reaching the sombre close, a further reference to the outline of the theme shown in Ex. 17 is made by a solo horn.

The æsthetic values of the Symphony will soon have an opportunity publicly to declare themselves. There is little need, therefore, to forestall in particular detail the finer opportunity for judgment which that occasion will provide. Without anticipating unduly the general verdict, it is fair to observe that this Symphony is sufficiently able to plead the composer's cause. Whether one turns to the vitality readily apparent in the first and third movements, or to the fine rhapsodic qualities of the second movement and Epilogue, it is evident even by inspection that no apology is necessary for Bax's achievement. From this angle, apart from other considerations, one feels justified in expressing the hope that the performance on March 14 will not remain for long in isolation as a practical tribute to the artistic worth of the Symphony.

## METRONOME TIME

By TOM S. WOTTON

Early in the history of modern music attempts were made to construct a machine for beating accurate time. The first appears to have been invented by Loulié, who describes it in his 'Principes de Musique' (Paris, 1696: 2nd ed., Amsterdam, 1698). He called it a Chronomètre. Quantz\* refers to the instrument, which he had not seen, and says that he himself prefers to take the pulse of a healthy man as his standard. This he fixes at eighty beats a minute—some five above normal, though possibly the average rate for musicians. With this guide he finds the speed of an *Allegro assai* to be one beat for every half-bar, of an *Adagio cantabile* one beat for a quaver, and so on. It would be of interest to know how many composers of Quantz's day adopted his plan, and framed their tempo indications accordingly. What here concerns us are those based on the metronome of Maelzel, patented in 1816.

As to the advisability of marking the exact time there will be always a difference of opinion. Some argue that if you understand the music you will instinctively grasp the true tempo, and that too close attention to the specified speed is inclined to engender a mechanical performance. Others point out that, especially with new works,

\* Versuch einer Anweisung die Flöte traversiere zu spielen. (1752)

one cannot be expected to understand the music completely, and that therefore every assistance from the composer is of value. However catholic may be the tastes of a conductor, not infrequently he is called upon to present works 'he has no mind to,' and in unaccustomed waters the metronome time is a surer pilot to stand by than any amount of verbal directions, since the same word may connote so many shades of meaning. In the ordinary affairs of life, the 'good time' of one person differs considerably from that of another. The *Andante* or *Allegro* of one composer not only may not be precisely that of his contemporaries, but conveys at different times another meaning to himself. Thus, in the first Act of 'Tannhäuser,' the minim of *Allegro* (unqualified) is marked at 80, 69, 72, 76, and 108 (rising to 116). Without the aid of Maelzel's invention, surely a conductor may be forgiven if some of his readings are not quite as the composer intended.

After 'Tannhäuser,' Wagner did not supply the metronome time, partly (as he explains in his 'On Conducting') because, on his protesting against a particularly absurd tempo in a performance of the opera, he 'was assured that the metronome had been consulted and carefully followed.' Whether this assertion was tested in any way we are not told. But, as we gather from the book that all the German conductors of the time were (with few exceptions) hopelessly incapable, it may be that Wagner was not responsible for the error. In any case, it seems an inadequate reason for abandoning a practice which later proved its use—e.g., when Liszt wrote asking for the metronome times of certain passages in 'Lohengrin.'

If Wagner's omission of the exact time be open to question, equally so is his substitution of German tempo indications for the consecrated Italian ones.\* Even though the latter may embrace a fairly wide range of speed, we have still some idea of the general order of it, and do not, or should not, confuse a *Moderato* with an *Andantino*. A literal translation of the Italian would be often ridiculous, and its equivalent misleading, since we cannot associate it with any previous experience. A gourmet, perfectly familiar with a dish under its French name, might be sorely puzzled by an Anglicised version of it. Wagner admits that the 'Mässig' (*Moderato*) of 'The Rhinegold' misled an unnamed Kapellmeister to the extent of his taking fully three hours to perform the work, whereas a rehearsal of it, under a conductor coached by the composer, lasted precisely two hours and a half. In view of the slow tempi adopted at Bayreuth of recent years, it is well to remember this. No matter how fine the performance may be in other respects, if the work plays longer than a hundred and fifty minutes, it is not exactly given as Wagner wished. Probably his times for his subsequent operas are on record.

The question as to how far it is permissible to deviate from a composer's wishes has often been debated, and the only conclusion reached has been some variant of the homely proverb as to the proof of the pudding. The trouble is as to the proper authority (other than the composer) to

decide on the merits of the pudding. Confining ourselves to our text, there is no doubt that on occasion an alteration in the indicated speed may reveal unsuspected beauties. Considered from a purely musical point of view, the metronome time may be correct, but too fast to admit of sundry contrapuntal devices being exhibited with sufficient clarity. It is a choice of evils, for naturally a change of time often alters materially the character of the music. Weingartner, in his 'Akkorde,' gives a good example of this. When rehearsing Berlioz's 'Benvenuto Cellini' at Berlin, he struck out the second half of Teresa's aria in Act I (*Allegro con fuoco*, 3-8 ♩ = 66), finding it trivial. Later, the singer (Frau Herzog) suggested that perhaps he had taken the movement too quickly, and it was only then, at the reduced speed, that he realised the pre-eminent grace of the music. He goes on to say that often a fine singer has a truer feeling for time and execution than an obstinate (*eigensinnige*) conductor. As I should imagine that even the most bigoted admirer of the French master would agree that the specified time of the *Allegro* is much too fast, it is strange that Berlioz should have adopted it. We must remember, however, that in 1838 the prima donna was still a power in the land, and that the original Teresa (and the public) would have felt defrauded had not her aria terminated with a furious *Allegro*. It may, on the other hand, have been simply a miscalculation on his part: that he builded better than he knew.

With the exception of Beethoven, Berlioz probably spent more time in polishing his works than any composer. The process often extended over years, and sometimes naturally included changes in the metronomic indications—as important as retouches to the harmony or orchestration. Nay, more so; for the former affects many pages instead of isolated passages. And his music is peculiarly sensitive to alterations in speed. Saint-Saëns, who had heard the 'Requiem' under Berlioz, remarks that the stupendous effect of the four brass orchestras of the 'Tuba mirum' suffers, when the pace is faster than the indicated one. The passage perilously approaches a mere hunting fanfare.\* Many of us, too, know of scurried performances of the 'March to the Scaffold,' with the time quickened from the commencement, and the Coda a scramble, in which the calls on the wind (♩ ♩ ♩), instead of suggesting the stern voice of Justice or some such idea, rather depict the breathless efforts of panting trumpeters striving to overtake the tumbrel, which, on nearing the scaffold, for some unknown reason—possibly literary—seeks to emulate (prophetically) the feats of Sir Henry Segrave.† It is to be hoped that the conductor does not agree with Mendelssohn, as reported by Wagner (*Op. cit.*, p. 22), that the best way to disguise the shortcomings of the orchestra is 'to get over the ground quickly.' In any case, it is a curious fact that a conductor, when launching a new reading on an expectant world, so often does tamper with the tempo, which

\* Apart from these, it is difficult to know what language should be used for some of the directions found in modern scores. The composer's rule is as incapable of framing a sentence in intelligible Italian as the performer would be of understanding it. There seems to be nothing more than for the former to employ his own tongue, trusting that his interpreter may be a linguist.

\* The composer's anxiety in respect to the exact tempo is proved by his reducing the value of the crotchet from 76 to 72, when he transferred the passage from his early *Mass* to the 'Requiem.' Those four beats were of importance to him.

† Liszt foresaw this hysterical reading, when, in his transcription of the *March*, he marked *Sans presser* against the Coda.

—if it be a metronomic one—is the only thing in the entire score that has a precise value. No known system of notation can express the absolute difference in the composer's mind between a *p* and a *mf*, nor the exact stress he means for a *sfz*, nor the slight prominence he wishes for some particular part. But  $MM. = x$  is fixed and immutable. Perhaps some musical psychologist can explain why, when the modern tendency is to slacken Wagner's tempi, those of Berlioz—considerably more definite—should be quickened.

Apart from the mistake as regards the Teresa aria—if mistake it be—there is no doubt that Berlioz devoted much consideration to his metronome times, and was emphatic on their due observance. Hence I need make no apology for again citing him, firstly because I know of no other parallel instance, and secondly because it concerns one of his best-known works. In December, 1827, he was introduced to a translation of Goethe's 'Faust,' and at once commenced setting certain portions of it to music. In April, 1829, he published a selection from it under the title of 'Eight Scenes from "Faust,"' of which only the 'Concert des Sylphes' (as it was then called) was performed. Soon he withdrew the score from circulation, destroying the plates and every copy he could lay hands on. In 1845 he commenced 'The Damnation of Faust,' utilising the Scenes, though modifying all of them—two considerably. These alterations are of great interest, but the question here is the drastic change in the metronome times. Here are the differences:

	1828	1845
1. Easter Hymn ... ..	$\text{♩} = 80$	$\text{♩} = 69$
2. Peasants' Chorus ... ..	$\text{♩} = 80$	$\text{♩} = 110$
3. Chorus of Sylphs ... ..	$\text{♩} = 58$	$\text{♩} = 54$
4. Song of the Rat ... ..	$\text{♩} = 144$	$\text{♩} = 125$
5. Song of the Flea ... ..	$\text{♩} = 72$	$\text{♩} = 168$
6. The King of Thule ... ..	$\text{♩} = 72$	$\text{♩} = 56$
7. Marguerite's Romance ... ..	$\text{♩} = 58$	$\text{♩} = 50$
8. Mephistopheles's Serenade ... ..	$\text{♩} = 72$	$\text{♩} = 72$

From a casual glance one might think that Berlioz's first metronome, like the reputed one of Schumann, registered too slowly, and therefore that all the readings were faster than intended. But this is disproved by No. 8, which remains the same time, probably because originally it possessed only a guitar accompaniment, which the composer strummed until he was sure of the proper pace. Though some may be inclined to prefer the earlier time for the Easter Hymn, few would dispute the increased speed of the Peasants' Chorus. The slight modification in No. 3 was probably on account of the vocal parts being transferred from six solo voices to a chorus. The more experienced Berlioz doubtless decided that the initial speed of No. 4 was too fast for the clarity of the bassoon parts. Indeed, it militates against the distinct enunciation of Brander's words, especially as he is directed to be *ivre* (drunk), with 'Hiccough' indicated in the twelfth bar of the song.\* Much the same applies to No. 5, except that Mephistopheles's articulation would be unaffected by any liquor that Auerbach's Cellar could provide. The 50 of No. 7 was apparently only adopted when 'The Damnation of Faust' was passing through

the press, in 1854, though no doubt it had been previously used in performance.

The altered speed of 'The King of Thule' presents the greatest difficulty, principally on account of the dramatic conception of the ballad being completely changed. In the 'Eight Scenes' there is a note to the effect that 'as it is evident that for the moment nothing in the world concerns Marguerite less than the sorrows of the King of Thule,' the singer 'should not try to vary the expression of her song according to the nuance of the words.' She merely 'hums it absent-mindedly.' This dangerous direction was struck out later. However ingenious the idea underlying it, it could only make for a deadly monotony. In 'The Damnation of Faust,' Marguerite, with her thoughts full of the young man she loved in a dream, and never expects to meet, puts her whole soul into the ballad. She intends a fidelity like to that of the old King. But Berlioz, though not allowing his singer full liberty of expression, was still anxious to preserve the character of the 'Gothic' song, as he calls it; and, to ensure that he marked his dotted crotchet as centring round  $MM. = 56$ , rather than the original 72, which might have led to undue haste. At the same time as a hint against dragging, he altered the *Andante con moto* into *Andantino con moto*—the latter being the quicker time, though the metronomic indications for each may often overlap.\*

Without pretending to any special insight into the mind of Berlioz, I have dwelt on these tempo alterations, when they do occur, were prompted by very good reasons, and as a rule tested by performance. On rare occasions, as with the Teresa aria, his tempo may be open to question, yet taking his works as a whole, his indicated speeds are part and parcel of his music, and should be strictly observed. And I have a shrewd suspicion that Wagner had similar ideas on the subject of time, but unfortunately he confided these to conductors trained by himself, instead of to a metronome, fondly imagining that, at Bayreuth at any rate, they would become crystallised into a tradition. He did not reckon on the iconoclastic spirit of the present generation.† It is perhaps the spirit of every age! We bleed our admiration for one or other of our predecessors, but that admiration too often resolves itself into one for an edition of his works cut and mutilated to suit our own personal whims and idiosyncrasies. We know that one composer wished one of his operas to last precisely two hours and a half, that another wanted his March at  $\text{♩} = 72$ , and did not mark the *Animato* that figures in many other of his works. Yet we do not scruple to disregard those wishes *if*—and the 'if' plays an important part—by so doing we can gain the easy plaudits of the crowd. One of the most glaring instances of this was when Hans von Bülow conducted 'Carmen' at Hamburg.‡ Amongst other enormities, he too

\* Some composers look upon *Andantino* as slower than *Andante*, but Berlioz knew sufficient Italian to appreciate the force of the diminutive—that *Adagietto* is less slow than *Adagio*, *Allegretto* less than *Allegro*, and *Andantino* less slow than *Andante*.

† Musicians have at times bewailed the fact that Bach did not leave more precise instructions as to the performance of his works. The would certainly be of interest, but it is doubtful whether they would be followed.

‡ As related in Weingartner's 'On Conducting' (tr. Ernest Newman), p. 22.

\* These two directions are omitted from the chaste pages of the reprint in the German edition!

the March (*Allegro giocoso* ♩ = 116) almost *Andante*, and the refrain of Escamillo's song (♩ = 112) at a downright *Adagio*. That a great conductor such as Bülow should condescend to these tricks is extraordinary. Still more so, that he should find a large section of the public ready to approve them.

### A BACH RESURRECTION

On Sunday, November 3, in the Dresden Kreuzkirche, the last work of John Sebastian Bach was publicly played. 'Die Kunst der Fuge' has, of course, been known and studied by musical scholars since its composition a hundred and seventy-nine years ago. It was, however, taken at the face-value of its title (which was by no means certainly given to it by the composer) as a compendium of contrapuntal technique for the use of pedagogues. So far from being regarded as an artistic construction, it was not even studied as a sequence till the insight of the late Wolfgang Graeser set it in the order and the proper instrumentation in which it was performed at Dresden. For Bach (who left the 19th and last Fugue of the work half finished) died without attributing more than one of the fugues to any instruments; and the order of the MSS. is sometimes wrong or doubtful. Graeser's edition cannot be taken as final, but it is scholarly and penetrating enough to carry this strange composition to the test: whether it shall stay with us and be played to us in public places, or return to the academies in which it has been dissected for the last century and three-quarters.

As a work to be studied from the score, the 'Art of Fugue' is known to some people who have skill to know it; but an account of it as something heard and lately performed may be interesting to those who have not. It falls into two halves of three parts each. The parts consist of groups of three or four fugues in every scheme of time and structure, and described forbiddingly, like a musical science of syllogism, as 'Canon alla Duodecima,' 'Contrapunctus alla Quinta,' or 'Per Augmentationem in Contrario Motu,' &c. It is Graeser arranged it, the theme was announced by a single violin of a string quartet, and on this theme of twelve notes the whole work is in some sense a monstrous variation. Its construction is so amazing that it might almost excuse the attitude that the world has taken towards it. One must, with the testimony of one's eyes and ears, believe that a man wrote sixteen fugues in D minor on the same theme—the whole takes two and a quarter hours to play—without repeating himself nor losing the energy of invention; that moreover he signed his name in musical cipher at the end of either half. But to believe that the result could be a work of art, and one to sit through of your own free will, was not to be asked of generations bred in the 19th century furrows of music. Nowadays, when Bach's technical influence is coming out in the newer work of Stravinsky, we might indeed believe it—and the Dresden professors who had the courage to do so were justified in the impression that their hearers took away.

A quartet played the two fugues that announce the theme and the two fugues that invert it. The third, which in the MS. comes second,

introduces the chromatic bass that gains more and more significance as the work goes on. A string orchestra then takes up the theme in augmentation and diminution, varies it in the French style, and finally develops an interplay of the theme in four positions at once:



It will be seen that this theme and its inversion can be played together.

The last four fugues of the first part introduce a wind quartet, and finally the full orchestra with organ (fugues Nos. 8-11). Here Graeser's order seems to a hearer arbitrary. No. 8 has a synopocated variation of the theme and an important chromatic motif; and both of these are repeated in their inverted form by No. 11. Graeser, finding the two transposed in the MS., rightly changed their order and orchestrated them in corresponding wise: but he kept Nos. 9 and 10 sandwiched between them, and the Dresden Prof. Richter advances merely subjective grounds for setting No. 10 just before No. 11. The separation of No. 8 from No. 11 makes the whole work harder to understand; one does not get a chance of seeing that it is by an inversion of the chromatic motif in No. 8 that Bach signs his name in No. 11—thus:



The signature is repeated in minims in the final fugue.

No. 11, with which the first part ends, is a triple-fugue for full orchestra, of unprecedented length, complication, and fullness of thought; the second part begins with four canonical fugues played as cembalo or organ solos with a fine execution of syncopation and counterpoint on the same theme. The treat was austere, but it was followed by a group of three 'mirror' fugues (i.e., fugues played through and then repeated in inversion) which made amends. The trio of flute, oboe da caccia, and fagotta, with its theme broken into triplets, and its march tune, is the most charming and the lightest of all the fugues. Indeed, Bach himself was seemingly enchanted into playing aloud there and then, for there follows a version of it expressly marked by him for cembalo. The 18th fugue renews the theme in its original time, but in the bass, and astonishingly counterpointed with an evolution of its own tail.

The last quadruple-fugue alone does not repeat the theme: after a new one that recalls the first, it moves into the running quaver music that gives one an odd sensation of having finally reached the sphere of the Primum-Mobile. This breaks for Bach to sign his name again in minims, and the composition soon stops short with two unfinished notes on the wind. The best witness to the perfection of the whole was the strength of the shock that one then felt.

As a borrowed finale, the Kreuzkirche boys sang the chorale on which Bach dictated a chorale prelude a day or two before his death, 'Vor deinem Thron tret' ich hie mit.'

From such a performance one realised again what has always been known, that the 'Kunst

der Fuge' is the most incredible achievement of variation-music ever written. One would say Bach had done it for a bet. Moreover, one gained a unique lesson in counterpoint. A layman came to know the single theme in all its inversions, augmentations, and diminutions, so well as to grasp the machinery of the composition while he heard it. But the audience also realised that in a well-conceived instrumentation the work stands artistically as well as technically on its own legs. This is not to pretend that the same crowd that laps up the Mass in B minor and the Brandenburg concertos will as willingly lap up the 'Kunst der Fuge' if and when it is performed again. It demands more of its audience, and the pleasure was mixed with some degree of bewilderment and strain. But the impression made was definite and deep. A generation that is on the whole willing to exert itself in a country that on the whole appreciates Bach, would be ill-advised to ignore the example of the Dresden Kreuzkirche when it offers such a present as has not been given for a hundred and seventy-nine years. Somebody, it is to be hoped, will make an opportunity for England to become familiar with the last and not the least of Bach's works.

M. ISOBEL MUNRO.

## Music in the Foreign Press

### BACH'S 'ART OF THE FUGUE'

Bach's 'Art of the Fugue,' in Wolfgang Graeser's arrangement for orchestra, harpsichord, and organ, has been given at Paris, Scherchen conducting.

Commenting upon the event, Marc Pincherle (*Musique*, January) remarks:

'It has been alleged that "the man in the street, who likes simple tunes, cannot enjoy the scholastic subtleties of contrapuntal treatment." I beg permission to question the assertion; Bach's counterpoint differs from the now fashionable counterpoint "alla Bach" in that it is always musically delightful. Every one of Bach's themes is a genuine melody, as free in its gait as if there were no such things in store for it as inversion, extension, contraction, and other polyphonic devices. And another wonder is that the result of all these artifices remains equally flowing and attractive. To compare the felicity of Bach's music to the rigidity of counterpoint written by rule is an idea which may occur to scholars who are not musicians, but never to a musician, even untaught.

'Another objection was that we have no right to transcribe Bach's music—or, in fact, any music, ancient or modern. As regards Bach, and old music generally, it should be remembered that until the 19th century, arrangement or transcription was the very basis of performance (Pincherle adduces proofs from the published works of Frescobaldi, Cambert, de Visée, Marais, Rebel, François Couperin, and Rameau). Bach himself was the most active of transcribers, who transferred from one instrumental combination to another his own music and that of other composers.

'In fact, Graeser's work is admirably carried out, and enriches the concert repertory with a masterpiece which hitherto was known only to a small number of specialists.'

### A FRENCH CRITIC ON BRITISH COMPOSERS

In the same issue appears the third, and last instalment of Suzanne Demarquez's 'Notes on Contemporary British Composers':

'The writer praises the skill and originality of Arthur Bliss, refers to the many influences discernible in Goossens's music, and to the more spontaneous character of his "Two Sketches" for string quartet, his *Sinfonietta*, and his "Judith"; to Peter Warlock's ingenuity, versatility, and fine workmanship; to Moeran's fine harmonic and melodic sense; and to Allan Bush's lofty philosophy. A few words are devoted to Walton, to Lennox Berkeley, to Lambert, and to Herbert Howells. The writer regrets to have to content herself with mere mentions of Benjamin Dale, Delius, and Cyril Jenkins, and apologises for omitting many other names.'

### OPERA IN GERMANY

In the *Allgemeine Musikzeitung*, Prof. Altmann publishes his yearly statistics of operatic performances in Germany during the season 1928-29. The list is topped by 'Carmen' with 466 performances. Follow: 'Freischütz' with 338, 'Tales of Hoffmann,' with 330, and 'Tannhäuser' with 302. 'Aida,' 'Pagliacci,' and 'Die Meistersinger' were performed 250 times; 'Walküre,' 127 times, but 'Siegfried' only 62 and 'Götterdämmerung' only 33. There have been 290 performances of Mozart's 'Figaro,' 285 of 'The Magic Flute,' 215 of 'Entführung aus dem Serail,' 159 of 'Don Giovanni,' 152 of 'Il Barbiere'; 173 of Strauss's 'Egyptian Helen,' 92 of his 'Salome,' and 45 of 'Ariadne in Naxos.'

### A SPANISH DISCIPLE OF SCHÖNBERG

At Barcelona has taken place a concert of works by Roberto Gerhard, a Catalanian who studied under Arnold Schönberg. In the *Revista Musical Catalana*, Lluís Millet writes:

'This young composer appears to be very much the slave of a system, and when writing to aim chiefly at overcoming obstacles. He is systematically "atonal." We were told by the programme notice that "although no tonal or modal determination is achieved, there is harmony in this music, but harmony resulting from polyphonic juxtapositions." But without tonal attraction there can be neither melody nor harmony. Tonal hierarchy is necessary to both. Gerhard's music, when a feeling of tonality is preserved and polyphony is not altogether arbitrary (for instance, in the first two movements of his *Concertino*), can be really fine. But otherwise (as in his *Quintet for wind*) the result often is appalling. He has given us settings of Catalanian folk-songs in which he is not ashamed of remaining simple and straightforward. Therein lies for him a path to salvation, for he is undoubtedly a gifted artist.'

### SAINT-SAËNS DESCRIBED BY ROGER-DUCASSE

The December *Monde Musical* contains the following description of Saint-Saëns by Roger-Ducas (from a talk on the wireless):

'Saint-Saëns was moderate in his loves and violent in his hatreds. He knew the music of all his predecessors admirably, but did not go

further than his own, being incapable of finding anything in the works of the younger men who dared to use a new idiom. Once I dragged him to hear "Pelléas." Hardly had the music started than he angrily dug his fingers into my arm. A little later, a loud clatter was heard; it was the fall of his top-hat and walking-stick, proclaiming the fact that he had deliberately settled down to sleep. When the "Dances for chromatic harp and orchestra" appeared, he wrote to me: "A reporter has praised them warmly. How disgusting! I am unacquainted with these new masterpieces, but I know 'L'Isle Joyeuse,' and that is quite enough for me."

#### PERUVIAN MUSIC

In the January *Courier Musical*, André Sas devotes an article to the native music of Peru:

'Pure Inca music is strictly pentatonic, and would accordingly be very monotonous but for the variety of intervals used in it, and for its manifold, live, and supple rhythms.

'After the Spanish Conquest, new notes were introduced into the scale, and greater modal variety was gradually achieved. But negro music has exercised no influence upon the evolution of Peruvian music.'

#### AN ITALIAN CRITIC ON RICHARD STRAUSS

In the January *Rassegna Musicale*, Guido Pannain writes:

'To speak of Richard Strauss is to arraign the artistic taste of the "bourgeoisie" of the end of the 19th century and after—the taste for virtuosity, and for oratory, which of all kinds of virtuosity is the most admired. Strauss, a second-hand romanticist, has created, out of the external elements of the style of Liszt, Brahms, and Wagner, a supreme kind of oratory. His music is the exploitation of the physical side of composition only, of the possibilities of manipulation. His individuality is too poor in inner vitality to enable him to write self-contained, self-sufficient music—nor would he have achieved real poetry or real painting. His tone-poems are the pages of a book consisting of illustrations only. The music is not the essential, but the illustration of a poem which lacks, of all things, precisely poetry. He is the greatest huckster who has ever handled symphonic music, and a score of his is a glorified bazaar, in which wares from all possible sources—from Donizetti to Weber and from Grieg to Wagner—are retailed. The foundations of his technique are taken from Wagner's, but his musical sense remains unaffected by Wagner's influence. He stands in relation to Wagner as Kaiser Wilhelm II. in relation to Frederick the Great.'

#### REGER'S PIANOFORTE MUSIC

In the December *Auftakt*, Dr. Paul Pisk concludes a thoughtful article on Reger's pianoforte music with the following remarks:

'Besides consciously inclining to the polyphony of Bach and of the pre-classics, Reger derived his technique of writing for the pianoforte from the German romantic masters. His methods of expression were evolved from Brahms. For his more powerful effects he occasionally resorts to the methods of Liszt. But his style is very much his own; and his

way of combining and contrasting a number of different rhythmic and melodic elements makes him a pioneer whose influence on modern pianoforte music has been great.'

#### J. B. FOERSTER

In the same issue, K. B. Jiráček writes:

'J. B. Foerster is now in his seventy-first year. Since Janáček's death he is the Nestor of Czech music, and countless performances of his work are being given to celebrate his jubilee.

'Foerster has none of Janáček's brutal, naturalistic vitality. He is restrained, polished, and in a way formal—one might say he is the Fauré of Czech music. His output comprises about a hundred and fifty opus numbers; and his biographers divide his activities into three periods. During the first he was very much under the influence of Smetana and Dvořák, and also, perhaps, of Grieg and Tchaikovsky. However, his individuality began to assert itself clearly in his first two Symphonies, in the opera "Deborah," and in the "Stabat Mater." The second period is marked by "Eva," the first Czech peasant music-drama, and one of the finest in the Czech repertory; by the third Symphony, countless songs (over three hundred published and about seven hundred unpublished), and very significant choral works. The third period by the fourth Symphony, "a superb glorification of the Easter miracle," by "The Unconquered," a very touching lyrical chamber opera, and many other works of various kinds. After his son's death, his music assumes a new and more dissonant character, e.g., in the opera "The Heart," in the second Violin Concerto, the third Pianoforte Trio, and the fifth Symphony, now performed for the first time. Another new work is the oratorio "St. Wenceslaus."

His Essays and his forthcoming Memoirs are described as remarkably interesting.

#### NON-PROFESSIONALS ON MUSIC

The January *Melos* is almost entirely devoted (by way of experiment, the editors tell us) to articles and essays by 'non-musicians.' The experiment must have proved welcome in a country where periodicals have no correspondence columns in which anybody who pleases can freely express views and utter protests or requests.

A contributor from Berlin declares:

'I feel sure there is no crowd willing to go to the new music. The problem of the new music is entirely sociological. The mass of the people are more engaged than ever in the struggle for life; they have no occasion to devote their patience, their efforts, and their nervous energy to a music which is to be, not "enjoyed," but worked at, and studied score in hand. If, then, the masses will not go to the new music, the new music must be made to suit the masses.'

Another, from Dresden, says:

'Who goes to concerts to-day? No symphony, even under a great conductor, gives me what I want, to wit, something concrete and actual (*stoffliche Aktualität*).'

A third, from Berlin:

'I want to find, in music, my own period, with its rhythm, its expression, its pace. I

cannot get this, so I have no further use for music. I prefer to watch a game of ice-hockey, or football, or tennis.'

And only one (from Leningrad) is found to aver:

'It is entirely wrong to assume that the masses of the people are incapable of responding to earnest music. But they need a good deal of light music and can assimilate only a small amount of the other kind.'

M.-D. CALVOCORESSI.

## The Musician's Bookshelf

'The Teaching of Interpretation in Song.' By Dawson Freer.

[Winthrop Rogers, 2s. 6d.]

This is apparently a reprint of a work issued a few years ago. It is based mainly on a series of articles which appeared in the *Music Teacher* and which have for the present purpose been rearranged, amplified, and revised. The book is the result of many years' experience of teaching singing, and although primarily written for teachers, should also prove of benefit to students. It is as important for students to understand the art of learning as it is necessary for teachers to have a knowledge of the art of teaching.

In the opening chapter reference is made to the 'regrettable tendency to concentrate too early upon the acquirement of a large *répertoire* before spending an adequate period on necessary groundwork. . . . The teacher should resist the temptation to teach interpretation at the expense of technique. Neither must he endeavour to teach the dry bones of technique without showing that they are a necessary part of the whole man in singing.' As to which should be taught first—vocal technique or interpretation—the answer given is 'that both should be taught together, but that either the means (technique) or the end (interpretation) should be stressed according to the needs of each pupil.'

Under the heading 'The Relationship between Technique and Interpretation,' the author questions the wisdom of keeping the average pupil 'for even three terms at nothing but exercises. . . . Exercises must be tackled, but the wagon of technique must be hitched to the star of interpretation from the very first lesson. No exercises should be practised without the student being definitely conscious that his mastery of them will enable him to express himself more fully and beautifully in song. . . . The relationship between technique and interpretation should be kept in view during the entire process of a student's training.'

Under 'The Choice and Study of Songs' will be found much helpful advice. A strong protest is made against 'the utterly stupid idea held by some women that it is permissible to sing songs the words of which could only be uttered, with any sincerity, by men. . . . If the words cannot be uttered with absolute sincerity, its interpretation cannot possibly be convincing.' Discussing 'Songs, Good and Bad,' the author voices the frequently-heard complaint as to the unvoiced character of the writing in so many ultra-modern songs. That is why the bad song so often scores. Its poorness is hidden beneath the shallow effective-

ness which is very largely due to the physical ease with which it can be sung.'

A thoroughly practical chapter, 'Some Varying Song Types Considered,' discusses the style, mood, &c., of a number of songs, and gives advice on their interpretation. There is a brief note on 'Songs from the Oratorios and Operas,' and a final chapter deals with miscellaneous points—facial expression, memorising songs, platform deportment, &c. Singers may safely be recommended to read this little book, whose ninety-odd pages are packed with sound advice. G. G.

'Vingt-neuf Pièces Grégoriennes Harmonisées avec commentaires rythmiques, modaux et harmoniques.' By Le R. P. Dom Jean Hébert Desroquettes and Henri Potiron.

[Librairie Musicale et Religieuse, H. Hérelle & Cie, 16, Rue de l'Odéon, Paris.]

This is a work which should prove of more than ordinary interest to all who are concerned with plainsong and its accompaniment. It is the latest of a fairly extensive series of publications by these authors, both individually and in collaboration, dealing with various branches of this subject, e.g., 'Cours d'Accompagnement du Chant Grégorien,' 'L'Accompagnement rythmique d'après les principes de Solesmes,' &c. The present work, we are told, is really an illustration by examples of M. Potiron's 'Cours d'Accompagnement' and of articles on this subject published in the *Revue Grégorienne*. It is issued in two parts—'Pièces Grégoriennes Harmonisées' and 'Commentaires'—and provides in effect a most interesting and valuable course of instruction in the art of Gregorian accompaniment.

Necessary preliminaries are discussed in an Introduction. A first article summarises some main principles under the headings Rhythm, Modality, and Harmony. Under the second of these is briefly explained the authors' theory of three modal groups—already treated in H. Potiron's 'Monographie VI.: La Théorie harmonique des trois groupes modaux et l'accord final des troisième et quatrième modes.' These groups are classified as: the *Do* group (*do, si, la, sol*, characterised by *si* natural); the *Fa* group (*fa, mi, ré, do*, in which *si* natural is absent and *si* flat is possible); and the *Si* flat group (*si* flat, *la, sol, fa*, in which *mi* natural is excluded). The practical application of this theory, both to transposition and to the harmonization of plainsong, is a feature of the work under notice. A second article deals at some length with transposition. The style of writing adopted in the harmonization of the examples, the rôle of dissonances, and other details, are explained in a final article. Generally, the writing is in three or four parts. Anything which tends to draw attention to the organ—such as the suppression of harmonic writing from time to time, and the playing of the melody only, the reduction of the harmony to two parts, breaks in the organ part at bar-lines, &c.—is not recommended. The suppression of the melody and the playing of merely accompanying parts is not favoured, and the melody consequently appears as the upper part in all the examples.

The value of dissonances as a means of imparting vitality and rhythmic impulse to the music is emphasised. Free use is made of unessential notes—retardations, appoggiaturas, passing-notes, &c.

## BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Plain Words on Singing.' By William Shakespeare. Pp. 119. Putnam, 5s.

'Music and Musicians.' By Albert Lavignac. Pp. 518. Putnam, 12s. 6d.

'Brahms.' By Walter Niemann. Translated from the German by Catherine Alison Phillips. Pp. 492. Alfred Knopf, 18s.

## New Music

## UNISON

E. L. Bainton's 'Jolly Shepherd' and 'The Sea Goddess' have respectively 16th- and 17th-century words. The first goes with a lively spring, lightly and tip-toe-ly, with a good broad finish. The other has a gently-running motion, with many dotted notes and semiquavers; neat tongue and lip work is indicated, and soft, silky tone. A set of old songs, arranged by H. A. Chambers, can either be taken as unison songs or two-parters—using the descant that the arranger has added. All are easy. There is 'The Keel Row' (not a Scots air, as some think, but a Northumbrian tune; its 'Sandgate' is a well-known thoroughfare at Newcastle) and 'Begone, dull care,' both listed as 'Very Easy.' Scarcely more difficult are 'Golden slumbers' (this, of course, wants very suave, rich tone), 'The Men of Harlech,' 'The Lincolnshire Poacher' (a happy specimen of the *a b b a* tune), and 'Hope, the Hermit,' which has the 17th-century tune of 'Lady Frances Nevill's Delight.' This last has a good compass, in which to show the equality of the tone (Novello).

W. R. A.

## CHURCH MUSIC

Some recent additions to Stainer & Bell's Church Music Library deserve notice. Graham Godfrey's anthem, 'God mastering me,' is a strong, interesting setting of words by Gerard Hopkins. It is for unaccompanied S.A.T.B., and, though not difficult, provides scope for an efficient choir. All the parts divide at times. Those looking for an easy, attractive anthem should be admirably suited by a setting of the well-known hymn, 'Before the ending of the day,' by Charles F. Waters. The first verse is for men's voices in unison, the next for unaccompanied S.A.T.B., and the last for full choir and organ with the first part of the tune in the tenor. Two anthems by W. R. Anderson—I will sing of the mercies of the Lord' and 'I will extol Thee'—are soundly written and should make effective hearing. Opportunities for unaccompanied singing (quartet or semi-chorus) occur in each, and there are also parts for solo tenor and bass respectively. They are of only moderate difficulty. The same publishers send also a setting of the *Te Deum*—for unison singing with optional second part (soprano) for the closing verses—by Hugo Anson. The voice part is simple and straightforward. The instrumental writing, however, is very free, with plenty of movement which at times approaches fussiness. Much of it seems far-fetched, and not a little of it crude and ugly.

A work which should interest good choirs is Percy W. Whitlock's 'Evening Cantata' (Oxford University Press). This is a setting for four

Another device much favoured is the use of the pedal-point, not only in the bass but also in the inner parts; the harmonized pieces show many interesting examples of moving harmonies against a sustained note, often of considerable length.

The Twenty-nine Pieces—ranging in length from one to five pages—are arranged in the order of the modes, each mode being illustrated by at least two examples. Every chord or passage calling for comment is numbered and explained fully in the Commentaries. Alternatives, with reasons for or against, are often discussed, and to make things clear the simple harmonic scheme of a passage is frequently given with all unessential details eliminated. Everything possible is done to make the work comprehensible to a beginner.

Some misprints have been noted, e.g., the A at the end of the third bar of the harmonic scheme shown on p. 10 of the Introduction to the Commentaries should be B, and the two G's at the end of the organ part on p. 51 of the other volume should be E's.

G. G.

Manuel de Falla and Spanish Music.' By J. B. Trend. [Alfred A. Knopf, 8s. 6d.]

Manuel de Falla has written that music is not made to be understood but to be experienced, felt; and his most frequent description of an interpreter or critic is one that understands the composer's intentions. These words of the Spanish musician, quoted in Mr. J. B. Trend's Preface, adapt themselves admirably to his own excellent exposition of Falla, Spain, and Spanish music. It is against a vivid background of scenery, history, Spanish art and literature, that he portrays Spain's greatest living composer. It is by no means a mere biography, for the reader, while gaining a knowledge of the Spanish idiom in music and of Falla in Andalusia, will at the same time find himself being enriched with a knowledge of Spain and Spanish history that will help him to a clearer apprehension of Falla's idiom and of the Spanish classics, legends, poetry, and people that have influenced his mentality and lent colour and atmosphere to his music. A whole chapter is devoted to the three Nocturnes for orchestra and pianoforte ('Nights in the Gardens of Spain'), which were performed at a concert given by Mr. E. Clark at Queen's Hall in 1921, the composer at the pianoforte. Previous to this concert, Mr. Trend mentions Falla's first appearance in England at a concert given by the late Frank Liebich at Aeolian Hall in May, 1911, when he played his then recently published Four Pieces for pianoforte, accompanied songs by Turina and himself, and joined the concert-giver in a performance of Debussy's 'Iberia,' arranged for two pianofortes by André Caplet.

Falla's operas, 'La Vida Breve' 'El Amor Brujo,' his 'Fantasia Bética,' 'The Three-Cornered Hat,' 'The Puppet Show,' and the Harpsichord Concerto, are each given a separate chapter. The last chapter, 'Falla and his Contemporaries,' depicts Falla's position in the contemporary musical world, and points out the direction he is likely to take in the future. The volume ends with a vivid description of Jacinto Verdaguer's epic, 'Atlántida,' on which Falla is projecting a choral work. It is woven round the story of the lost country of Atlantis, sunk in the sea beyond the western coast of Spain.

L. L.

voices of the hymn, 'Round me falls the night,' with a middle section for trebles, 'In Thine arms I rest me.' The first two verses are sung unaccompanied, the notes of the melody being lengthened in the second (dotted crotchet as unit instead of crotchet), with flowing lower parts in 12-8 time. The organ then enters with a brief interlude and accompanies the treble aria. The rest of the work is unaccompanied. The last section is an expressive treatment (*pp*) of 'I will lay me down in peace and take my rest,' for S.A.T.B.B.

An anthem for Christmas and Lady Day, 'Behold thou shalt conceive,' by Jacob Handl (1550-91), is a beautiful example of 16th-century writing which should appeal to choirs capable of unaccompanied singing. It is not difficult (Bosworth). Two short anthems under one cover—'Deliver us, O Lord our God' and 'O praise the Lord'—by Adrian Batten (c. 1580-1637), in comparison with the above appear dull and stodgy. John Redford's well-known anthem, 'Rejoice in the Lord alway,' is, however, a finely-effective piece of work which will be welcomed in a new edition by E. H. Fellowes, who has also edited the Batten works (Oxford University Press).

Urquhart Cawley's memorial anthem for Armistice Day and other occasions, 'Blessed are the Dead,' is simple, smoothly-written music which, as a whole, seems somewhat dull and uninspired (Curwen). H. V. F. Somerset's Festal Anthem, 'Now to God sing praises,' is a vigorous, tuneful setting, not difficult, which does not altogether avoid the commonplace (S.P.C.K.).

George Oldroyd's 'The Message of Lent,' arranged as a Liturgical Devotion and set to music for choir, congregation, and organ, is admirably adapted for use in churches where only simple music is desired. The Narrator's part is set to plainchant, the numerous short choruses are simply but ably written, and the people have their share from time to time in a number of well-known hymns. This devotional little work may be warmly recommended (Faith Press, 1s. 6d.).

From Paris comes 'Accompagnement de la Messe des Morts et des Chants pour les Funérailles,' by Le R. P. Dom Jean Hébert Desrocquettes and Henri Potiron. A brief prefatory note says:

'The practice of accompanying Funeral Chants is a custom unfortunately too widespread. Since, however, this is tolerated, the present selection has seemed to us necessary in order to give these chants that atmosphere of prayer which they demand. It would, nevertheless, be regrettable if this publication were to be taken as an encouragement to depart from the rules of the Liturgy, which ordain that the organ should remain silent during Offices of the Dead, as in Advent and Lent.'

These interesting accompaniments provide an admirable illustration of these writers' methods, which are fully expounded in their 'Vingt-neuf Pièces Grégoriennes harmonisées avec commentaire rythmiques modaux et harmoniques,' a notice of which appears in another column (Société Saint Jean L'Évangéliste, Desclée et Cie., Paris).

G. G.

'The Clarendon Song Books' proceed apace, six issues being now announced, of which three are ready. The first and second contained only

unison songs and rounds. The third has some two-part songs, by Handel, Gluck, and Demuth together with a descant on 'Marching through Georgia.' The other contents are well varied—folk-songs, classical and modern songs, and more rounds. The later books increase slightly in difficulty, but No. 3 presents no serious problems although it affords a store of good matter for developing the graces of choralism. The piano-forte editions cost 2s. 6d., the Staff and Sol-fa melody editions 6d. each (published separately Oxford University Press). The three W's—Whitaker, Wiseman, and Wishart—have wrought wonderfully well, winning winsome works which wise workers will willingly welcome.

W. R. A.

## Wireless Notes

BY 'AURIBUS'

The casual habits of Savoy Hill show themselves in the most inexplicable ways. One would expect that when a 'national programme' was given in compliment to a foreign country the musical part of it would be drawn up with particular care. The work of selection should, of course, be placed in the hands of a musician who is able to take a broad view of the nation's music, and the result should be something that other musicians could accept as typical, particularly the musicians of the country concerned. In the case of the 'Austria' and 'Germany' broadcasts, there was but a half-hearted and defective attempt (as was pointed out in these columns) to live up to this standard. In the case of the French national programme the lack of *savoir faire* was still more noticeable. If the snippet from Ravel's Sonatina that served as an overture was also to serve as a conversational lead into the speaking part, some intelligent remarks might have been got ready for the purpose; Mr. Millar Craig could have supplied them in an instant; instead of which we heard the following dialogue:

A woman (making conversation): 'I love Ravel; don't you?'

A man (doing his best): 'Yes, he is good, isn't he?'

Better have been silent than utter such futilities; a small point, but it stood out. I say nothing of the stilted proceedings that followed, but I want to say a lot about two pieces of music that were dragged into them. A reference to the kings of France was the cue for a long symphonic march that had evidently been written by a trained musician, but contained, beyond a second-rate and fairly catchy tune, not one bar that rose above the commonplace, and not one iota of musical interest. It was not distinctively French; it belonged rather to that common ground that is cultivated by the superior bandmasters of England, France, and Germany. I have no idea what it was—perhaps I shall be confronted by a big name if anybody informs me—but it was certainly quite unrepresentative, quite unsuitable, and much too long. Worse was to follow. A reference to the coasts of Brittany brought up Tristram and Iseult, and they were the signal for a long orchestral fantasia on the three ascending semitones of Wagner's love-theme, written by some composer whose only idea was to work this phrase in wherever

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it would fit and to modulate like mad. He may have been a Frenchman, but his music was a mass of paulo-post-Wagnerian academics and about as un-French as it could be. Thus were opportunities wasted and time casually frittered away on second-rate unsuitable things when the whole occasion cried out for first-rate and nationally relevant music.

It is odd that a big event is so often the occasion for indifferent handling. If ever a work wanted careful introduction to the public it was 'Les Noces.' The work is unlike any other work in its background, associations, state of mind, shape, action, gait, dress, speech, and everything else, and to throw it at the public without a word of preparation was like purposely giving a fright to nervy children. Thousands of people must have switched off in displeasure when a little guidance would have kept them interested, or at least tolerant. The case for tenderness and sympathy towards the public was especially urgent after the preceding half-hour of music by Mr. Popoff. I don't know whether this composer has written any nice music, or how old he is, or whether that is really his name; but he must have provoked more puns than had ever occurred simultaneously in the history of the world. A mere amateur at the game of making our flesh creep, he went on attempting what he could not do, and the performance was no better than a lengthy demonstration of a fact that was obvious in two minutes. Mr. Sorabji has told us to be more dutiful than we usually are towards modern and modernistic composers who, in spite of their unpropitiating ways, have impressed themselves upon the highly musical public of the Continent. Is Mr. Popoff one of these? It would take a lot of evidence to persuade me that the septet was chosen on the strength of Mr. Popoff's reputation and not because the progressives of the B.B.C. thought it looked nice and googly. To return to 'Les Noces.' This ought to be done again, for the sake of the performers who took so much trouble to master it and the listeners who misjudged it for want of an explanatory article, say, by Mr. Evans, and a few spoken hints at the microphone.

The broadcasting of Mahler's 'Das Lied von der Erde' from 5GB on February 13 was the event of the season—or would have been had the transmission been perfect. Perhaps it would be better to say: had the science of transmission so advanced by 1930 that orchestral balance and colouring were as true and as actual in wireless reproduction as they were in the concert hall. Mahler's music insists on this condition. Works like Wagner's and Tchaikovsky's can stand a considerable toning down of their colours and still say most of what they have to say. But in 'Das Lied von der Erde' the music says nothing that is not subtly involved with the orchestral painting, and if this is obscured, the meaning is lost. Moreover, the music lacks the stiffening of melody and rhythm, two factors that can pass through the microphone unimpaired and redeem a transmission that defaces orchestral colour. Having heard the work both at Queen's Hall and over the wireless at an interval of fifteen days, I am able (as no doubt many others have been) to judge how far, in this particular case, the known deficiencies of orchestral trans-

mission marred the emotional effect of the music. It is very likely, then, that 'Das Lied von der Erde' was submitted to a good deal of misjudgment on February 13. Under the best conditions it does not tell its tale for all to hear. It does not, like the music of other men, frankly speak to an auditor and claim his attention to its processes; it (I am thinking of the last movement more than of the others) is like the overheard meditations of a recluse who is quietly recording the music of his thoughts. A good many people find nowadays that it takes an effort to listen to such music in the right frame of mind, and probably there was less sympathy abroad on this evening than impatience with the somnolence of the music and its lack of palpable tunes and rhythms.

A chemically-minded correspondent who is probably good at cross-word puzzles has been devoting valuable time to the analysis of the musical programmes that were given during Radio Week, January 12-18, and he sent the result to the Editor too late to be the subject of comment in last month's issue. It was also too long. The Editor has now asked me to make use of it if I see fit to do so. I do, for although Radio Week occurred six weeks ago, any light the analysis may shed upon the programmes of that week will show up contemporary policy in general. Radio Week, it will be recalled, was accompanied by a good deal of flag-wagging, and there should have been something other than this to remember it by. But was there? 'The Wrecker' and the talk on speed limits were outstanding, but the light entertainment was commonplace, and for the musician it might have been any ordinary week that had filled itself by routine. The Friday night symphony was Tchaikovsky's fifth. Our analyst has sifted out the ingredients of the week's mixture, and has provided me with statistical matter that, I hope, will not prove uninteresting.

His final list—and it shall be my first—consists of the following names:

Bazzini.	Hasselmans.	Sanfilippo.
Bernberg.	Hildach.	Scarperia.
Carosio.	Holzmann.	Scharten.
Cartier.	Ivanovici.	Schertzinger.
Cludibert.	Lardelli.	Schwalin.
d'Ambrosio.	Lincke.	Seele (Otto).
Drigo.	Lotter.	Storch.
Engelmann.	Nesvera.	Tournier.
Espinosa.	Peter (G.).	Vogrich.
Fontenailles.	Prans.	Vollstadt.
Ganne.	Reichardt.	Waller.
Ganz.	Romborg.	Zabel.
Gring'l.		

Our analyst, who has been a practising musician for twenty years, says that he has never heard of them. Nor have I, except for one or two that seem faintly familiar and a few that I have forgotten. We will proceed with a more English-looking list:

Alford.	Brooke.	Greenhill.
Amers.	Byng.	Hayman
Ansell.	Carr (not Howard).	(Kathleen)
Aston.	Curran (Pearl G.).	Henderson.
Beale.	Doring.	Hewitt.
Blythe.	Eden (Robert).	Hobbs (J. W.).
Bradford.	German (William).	Holliday.
Brockman.	Gowen.	

Howes	Myddleton.	Robertson.
(James H.).	Nicholls	Shore.
Howgill.	(not Horatio	Somers
Hume.	or Frederick).	(Debroy).
Loughborough.	Odell.	Squire (J. H.).
Macbeth.	Ord.	Sutton (E.).
Mandell.	Parker (Kathleen).	Tapp (Frank).
Meek (Clement).	Phillan.	Thirban.
Morley (Joe).	Richardson.	Thomas (not
Murdie.	Ring.	Ambroise).

These are composers of whose works our analyst 'does not remember to have heard a single note and of whom he knows nothing whatever.' I could put him wise to two of them; but, in any case, here are over seventy composers, English and foreign, who count for nothing in the musical world, and all of whom found a place in 'Radio Week' programmes.

The next list brings us on to familiar ground. It consists of over seventy English (and American) composers, more than half of whom are writers of shop-ballads or of music on the shop-ballad level. The others are trained composers who have failed to emerge from the second and third ranks. I withhold names. Next comes a parallel list of sixty foreign names. As our analyst says, they are a mixed lot:

Auber.	Granados.	Paradies.
Bizet.	Hahn.	Pinsuti.
Boccherini.	Hérold.	Planquette.
Bonnet.	Humperdinck.	Rachmaninov.
Borovski.	Jarnefelt.	Raff.
Burleigh.	Jensen.	Reger.
Cadman.	Kreisler.	Rosa (Salvator).
Chaminade.	Lalo.	Sarasate.
Cui.	Lassen.	Schaefer (Graut).
de Falla.	Leoncavallo.	Sileu.
Debussy.	Liadov.	Smetana.
Delibes.	Luigini.	Sousa.
Denza.	Lulli.	Strauss (Johann).
Dohnányi.	MacDowell.	Suppé.
Donizetti.	Mascagni.	Tartini.
Fauré.	Messager.	Thomas
Frank.	Massenet.	(Ambroise).
Friml.	Meyerbeer.	Thomas (Edna).
Gershwin.	Moszkowski.	Tosti.
Glazounov.	Nevin.	Waldteufel.
Glinka.	Offenbach.	Wieniawski.
Gounod.		

Passing over the few front-rank names in the last list we have a total of over two hundred composers in whom the musical world takes little or no interest, and a hundred and twenty of them complete nonentities; and this does not take into account the ballad concerts of which no programme is printed, or the gramophone recitals, or the dance music. The programmes have to be filled with something, and it is a big problem to find the weekly ways and means; but to employ such vast quantities of rubble for the purpose is not a serious and responsible way of tackling it. It is certainly not 'giving the public what it ought to want.'

Turning to the composers of high standing, we find between twenty and thirty names representing about sixty works of all sizes from symphonies to songs and half as many again in the form of arrangements. It is a fairly good list in itself, but it makes too small a contribution to over a hundred hours of broadcasting. Our analyst calls particular

attention to the number of items that are 'arranged'—as if there were not enough music suitable for playing in its original form. Three works by Debussy were given, each an arrangement. Why arrange Debussy? De Falla appeared in four arrangements and nothing else. Two works by Delius were arranged. Sibelius, Moussorgsky, Fauré, Glinka, and others had but one work each, and all of them were arranged. I am entirely dependent upon my correspondent for these statements, which I have not checked. By doing so I might discover that most of these arrangements were played by small makeshift orchestras with or without a pianoforte, and this fact might present itself as a half-excuse for altering the music; but at the same time it would wipe out the music from the credit side of the programmes altogether, for we cannot admit an orchestral work played by half-a-dozen musicians as evidence of a proper treatment of music by the B.B.C. Altogether, 'Radio Week' comes out of the examination poorly.

Our analyst makes a complaint of the fact that no conductor of world-wide reputation took part in 'Radio Week,' and only one of national reputation. Here I am hardly in agreement with him, as it seemed more fitting for a radio festival to be in the hands of radio conductors.

Of all the silly remarks that have lately been written about music the silliest is one that appeared in the *Radio Times* for January 31. It began:

'Why is it that when rag-time, or, in other words, syncopation, is mentioned the noses of the would-be high-brows take an upward tilt in withering contempt?'

It has often been pointed out that rag-time contains an element of syncopation, and writers whose ideas of music are entirely second-hand or are subject to the hazards of imperfect musical faculties have picked up the notion that the two things are one and the same, and with all the confidence of newly-acquired erudition they throw it off whenever opportunity occurs. They might just as well say that rhyme is synonymous with limericks as a preliminary to arguing that, because Milton used rhyme, limericks are splendid poetry. For the writer continues in this vein (the square brackets are mine):

'After all, Beethoven used it often [Beethoven used rag-time?]; Schubert was fonder of it [of rag-time?] than any other composer; Wagner was responsible for some exceedingly complicated syncopation [see below]; while Tchaikovsky and Brahms were both guilty of this misdemeanour [rag-time?].'

Wagner was one of the least syncopated of composers; one recalls, as a first instance, the complicated throbbing in the accompaniment to a famous passage in the love duet of 'Tristan and Isolde.' This, then, was rag-time. The writer then goes out of his way, and his depth, to add that the prevalence of syncopation in popular song is the sign of an increase in *technical skill*. One is accustomed to seeing scraps of ignorance served up for the million, especially in connection with music, but it is strange to find this kind of thing in the editorial—not the correspondence—columns of an official musical journal.

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## Gramophone Notes

By 'DISCUS'

H.M.V.

The very qualities that stood in the way of Brahms's two Pianoforte Concertos at the time of their production might well be an asset to-day, when there is a reaction against the showier side of the form. Brahms was ahead of his time in deciding to regard the concerto as a symphony with pianoforte instead of as a protracted and glorified pianoforte solo with orchestral accompaniment. The recording of his Concerto in B flat—his No. 2—is a courageous step that not many years ago would have been regarded as foolhardy. The steadily-growing army of Brahmsians ought to welcome this set. The B flat Concerto is far less stark and severe than its predecessor in D minor. It has plenty of thematic material of a tuneful kind, in the slow movement especially; and there is a fine vigour, physical and mental, about it all. I find it hard to agree with the somewhat disparaging views of Walter Niemann in his newly-published book on Brahms. He says the B flat Concerto is 'one of Brahms's laborious artistic feats, one of those works in which the sweat and toil which they cost him are to a certain extent apparent.' It is not easy to reconcile this with his remark elsewhere as to the Concerto being 'one of Brahms's greatest and most characteristic works.' The gramophonist must therefore decide for himself. For my part I enjoyed the records immensely. The soloist is Arthur Rubinstein, the orchestra the L.S.O., and the conductor Albert Coates. The excellence of the pianoforte tone is notable (D1746-50).

The Philadelphia Symphony Orchestra's performance of Debussy's 'L'après-midi d'un Faune' is beautifully clear, but a little hard in outline, perhaps. The sunlight is a trifle too strong. The opening passage for flute comes out rather breathily and tremulously (D1768).

Those who want their full whack of power will get it in the record of the 'Ruy Blas' Overture, conducted by Malcolm Sargent. I don't say this in disparagement; far from it. My complaint is that far too many orchestral records sound as if they were heard through the wrong end of a telescope, so to speak. A full orchestra's *ff* ought to make us sit up, whether heard at first or second hand (C1813).

The 'Euryanthe' Overture is another good recording, the players being the Berlin State Opera Orchestra, conducted by Leo Blech (D1767).

For those who welcome the return of the old-fashioned waltz there is the 'Du und Du,' from Johann Strauss's 'Die Fledermaus,' played by the Vienna Philharmonic Orchestra under Erich Kleiber (C1676).

Even folk who sniff at the mature Mendelssohn must salute the youth of sixteen-seventeen who could turn out such a piece of chamber music as the Octet—an even greater marvel, I think, than the 'Midsummer Night's Dream' music written a year or two later. Mendelssohniens—there are still plenty, and their number is growing—should not miss this fine set of records, the admirable players being the International String Octet (C1672-75).

I have so often complained of organ recording that it is a real pleasure to be able to give high

praise to a couple of Bach examples. The G minor Fantasia and Fugue is played by G. D. Cunningham at St. Margaret's, Westminster (C1812); and the Passacaglia and Fugue by Marcel Dupré at Queen's Hall (D1765-66). Mr. Cunningham is on the quick side—even for some of us who like plenty of pace in such works as this; it is a brilliant bit of playing, and a fine lesson in clean technique. I feel, however, that there is rather more in the work—especially in the Fantasia—than this performance gives us. A little more weight in the climaxes of the Fantasia and a trifle less of brilliance in the Fugue would have made all the difference. But this is a matter of taste. The recording is well above the average in clearness. M. Dupré wisely adopts a simple scheme of registration for the Passacaglia; works of this kind easily become fussy in effect if the player tries to give us a fresh set of stops for each variation; far better treat the Variations in groups. The final page is rather confused; here the power is laid on too lavishly, and for too long a period. In both movements the bass theme should have stood out more boldly. One feels the lack of really telling 8-ft. pedal tone. I enjoyed this record far more than any recent ones made by M. Dupré; it is not spoilt by the slickness that has overtaken the player latterly—a result, no doubt, of over-much touring and 'putting across' a handful of stock pieces.

A first-rate violin record is that of Arthur Catterall's in his own arrangement of a Paganini Caprice and the popular Minuet from Mozart's Divertimento in D (B3216).

Here are four vocal records that stand out: Friedrich Schorr in Hans Sachs's Monologue, with the Berlin State Opera Orchestra under Blech (D1734); Renato Zanelli in 'Dio! mi potevi scagliar' and 'Niun mi tema,' from Verdi's 'Otello,' with La Scala, Milan, Orchestra, conducted by Carlo Sabajno—a grippingly emotional performance of the 'Death Scene,' which would, however, have been even better without the sobs (DB1173); and Percy Heming in four sea shanties from the Terry arrangements (B3254).

## COLUMBIA

From the recording point of view I am disposed to give top place in this month's parcel to those of Constant Lambert's 'Rio Grande.' The performers are the Hallé Orchestra, Sir Hamilton Harty as pianist, and the St. Michael's Singers, conducted by the composer. If the weak point in the performance is the choral singing, the blame should probably go to the composer. In theory it is all very well to regard a choir as a kind of subsidiary force whose function is to deliver the text of which the orchestral part treats; but in practice it rarely works. Certainly it doesn't in this instance. Both composer and listener are mainly concerned with the orchestra; the singers enter from time to time with passages that are often ungrateful; the entries are apt to be lost; the voices are usually contending with instrumental parts which, though slight, are of a very telling nature; and few words come through. The St. Michael's Singers would be the last to regard themselves as London's best choir, of course, and it may be that a performance with the Oriana Choir or a large contingent of the Philharmonic Choir would prove me to be wrong. Anyway, let us hear the work again, with the choral part done

as well as it can be done; until then we have not really heard 'Rio Grande,' enjoyable as it has proved to be already (L2373-74).

I like the recording of Bach's D major Suite better than its playing at the hands of the Brussels Royal Conservatoire Orchestra under Desiré Defauw. There is a touch of rigidity about most of it, especially in the famous Air, where the bass strings make one think of what Kipling calls 'the damned old goose-step' (9916-18). The sixth side is given to the Madrid Symphony Orchestra, which plays the Sarabande from a Suite by Corelli.

Tchaikovsky's fourth Symphony is played by the Amsterdam Concertgebouw Orchestra, conducted by Mengelberg. I have no fault to find, save on the point I have frequently mentioned in connection with orchestral recording, *i.e.*, the lack of vitality in some of the softer passages, especially for solo instruments, such as that with which the slow movement opens (L2366-70). By the way, when will somebody let us hear the first three Symphonies of Tchaikovsky's? Can it be that they are so far below Nos. 4, 5, and 6 in quality as to be unfit for publication, so to speak? Surely not. Here is an opening for the B.B.C. Anyway, they are probably as worthy of occasional hearing as Beethoven's No. 1, which is often performed.

Some rousing band records have been made by the National Military Band under Stanford Robinson—a batch of eight Regimental Marches (5732); four English folk-dances (5733); and three ditto, one being Sellenger's Round (5732). The only doubt I feel about the dance records is in the matter of weight; the medium seems too, too solid for these little tunes, above all for Sellenger's Round, which sounds hustled, too.

First-rate is Schubert's March Militaire in D, by the Grenadier Guards Band, conducted by Capt. Miller. Unfortunately we are let down by the companion piece, a transcription of Dell' Acqua's Villanelle, 'With the Swallows,' which is no great shakes as a song and is fewer still as a band piece (9919).

The outstanding vocal record is that of Norman Allin in a couple of Purcell songs—'Arise, ye subterranean winds' (but I wish Mr. Allin had not devaluated the opening by singing 'wynds'), and 'See! the heavens smile,' from 'The Tempest.' In both the tone is fine and free, and the florid singing capital in fluency and definition (9929).

#### DECCA

It is good to see our younger composers being given a chance per gramophone. Here is William Walton's 'Façade,' with the poems by Edith Sitwell recited by Miss Sitwell and Constant Lambert. I wish they hadn't been recited at all, for most of the words are inaudible, and the voices are generally so strident as to distract attention from the music. Occasionally the reciters make a hit with a kind of double-tonguing effect and some incisive rhythms, but the old problem of the combination of music and the speaking voice remains unsolved. Certainly the way out is not to monotone, as is done here almost throughout. The music is so engaging and piquant that it ought to be heard alone. Sitwellians, of course, will not agree; but as they are (I hope) in a small minority, they needn't be considered to the exclusion of normal beings. So please let us hear the music without the addition of vocal effects that suggest highly-cultured hawkers (T123-124).

A good pianoforte duet record gives us Schubert's D major Military March and a Chabrier Waltz, the players being Elsie Hall and Leslie Howard (F1613).

An unusually successful transcription of Paderewski's Minuet in G is played by the Hastings Municipal Orchestra, conducted by Basil Cameron. The companion piece is Quilter's rich—far too rich—arrangement of 'Drink to me only with thine eyes' (F1619).

Here are two less successful transcriptions—Haydn's 'Ox' Minuet and Weber's Rondo Brillante, played by the Chenil Military Band. The Minuet is overweighted, and the Rondo still reminds us that it was written for pianoforte (F1618).

Roy Henderson sings capitally Newton's arrangement of the 17th-century ditty, 'The Jolly Tinker.' I wish he had made a less hackneyed choice for his other song, 'The Yeomen of England' (M114).

I don't often mention comedy-dance records, but I make an exception in favour of one giving us 'The Kerb Step,' sung by George Buck, wherein the dialogue on the kerb between father, mother, and the youngster is a rich sample of Cockney humour. On the other side, Buck sings 'When are you going to pay me what you owe?' which is less funny, but still good. If all our serious singers would acquire this comedian's diction— (F1624).

#### NATIONAL GRAMOPHONIC SOCIETY

An unusually interesting and out-of-the-way batch, mainly of old music. René le Roy and Kathleen Long play Sonatas for flute and pianoforte by Handel—G major (137), and Bach—E flat (135-136), with, on the odd side of the latter, Honegger's 'Danse de la Chèvre' for flute alone; Haydn's Pianoforte Sonata in C minor is played by Kathleen Long (138-139) (on the second side of the 139 is a really sparkling Theme and Variations by Rameau); Haydn's String Quartet in E flat, Op. 76, No. 6, is played by the International String Quartet (140-142) (on 142, by way of make-weight, is Purcell's four-part Fantasia in C minor); and the same players are heard in Matthew Locke's String Quartet No. 6 (143). The Locke is a real discovery. I don't recall a more enjoyable and unusual issue by the Society than this. The recording is uniformly good, and my only complaint in the matter of performance concerns the Haydn Quartet, where I feel some lack of vitality at times.

## Player-Piano Notes

#### ÆOLIAN

*Duo-Art.*—At the top of the list comes Dohnányi's fine Rhapsodie, Op. 11, No. 1. This is long, but so good that the listener's interest is held throughout. It is admirably played by Frank Lafitte—a first-rate piece of work in all respects (0351).

Paderewski lingers lovingly over his *Légende*, Op. 16, No. 1. It contains much of the charm and general attractiveness usually associated with this artist's work, whether as composer or executant (7285).

Jutish Medley (Danish Folk Music Settings No. 8), by Grainger, is cheerful, but as music it does not reach a very high standard. It is fussy, and at times scarcely coherent. The performance by the composer is as good as he has always led us to expect (7274).

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It is inevitable that no pianoforte transcription of Tchaikovsky's Slavie March, however good, can satisfy anyone who already knows it in its orchestral form. One misses the brass especially. However, here is an adaptation by Rudolph Ganz that nevertheless will give much pleasure. Mr. Ganz plays it capably (540).

*Themodist*.—There is a well-cut Prelude and Fugue of Bach (the C minor, in Book 2). The line is a little on the fussy side, and need not be followed too closely; the Prelude could be taken a shade slower with advantage. Otherwise this is clear, straightforward, and effective (T30467b).

Repeated chords accompanying a melody are not yet a complete success on these rolls. They are apt to be stiff and too insistent in effect. Arensky's 'Romance' (Op. 53, No. 5) is of this type, and suffers accordingly (T30465A).

Raff's attractive 'Abends' (Op. 55, No. 12) has the advantage of being easy to manipulate (T30464B).

## BLÜTHNER

*Hupfeld Animatic*.—This month's is an interesting list, headed by a beautiful performance of Brahms's E flat minor Intermezzo (Klavierstück, Op. 118, No. 6), by Gieseking. The reproduction is good, and here again, in some mysterious way, the personality of the artist gets across, despite the mechanical means (58857).

In Bach's Chromatic Fantasy and Fugue, Willy Eikmeyer is more successful in the Fugue, which he brings off very well. The Fantasy wants holding together, the effect being rather scrappy and the rapid passages sometimes lacking in fluency (55091).

There is a charming study by Cyril Scott (Op. 64, No. 2). It is fresh and tuneful, and more diatonic than is usual with this composer's work. Walter Niemann's playing is crisp and rhythmic (59097).

In two Chopin studies—Op. 25, No. 1, in A flat, and No. 2 (posth.), in A flat—Arthur Friedheim is far better in the second and makes the difficult rhythm clear. But in the first his excessive rubato is irritating—sudden rushes alternating with just as sudden pullings up (55769).

Walter Niemann is heard again, and to advantage, in MacDowell's 'In Winter' (New England Idylls, No. 3)—an expressive little piece (39203).

Of more than usual interest is an arrangement of d'Albert's opera 'Die toten Augen,' which is very little known in this country. The transcription appears to be a good one, and the music as a whole stands the ordeal well. Szendrei is the able pianist (59644-45). Another effective transcription played by Szendrei is that of the 'Venusburg' music from 'Tannhäuser' (54119).

Lastly, there is a delightful short piece by Emil Sjogren, 'Im Walde' ('Auf der Wanderschaft,' No. 2), which contains a surprising range of moods for the limited extent of the music. The performance is a capital one, by Max Pauer (59520).

D. G.

On March 27 the Civil Service Orchestra will give a concert at Queen's Hall in aid of the Royal Society of Musicians, this being the first occasion on which the orchestra has worked on behalf of a society that exists solely for the benefit of professional musicians. The Symphony will be Mendelssohn's 'Italian,' and the conductor, Mr. B. Patterson Parker, will give his baton to Mr. Charles Woodhouse while he plays Bruch's 'Kol Nidrei.'

## Teachers' Department

## STUDIES

BY EDITH A. H. CRAWSHAW

The question will naturally arise: What is a study? Schumann gives an answer as follows: 'Studies are studies: that is to say, one should learn from them something one did not know before.' And in another passage: 'In a broad sense, every piece of music is a study, and the simplest is sometimes the most difficult. In a narrower sense we require an especial aim in the study; it must improve a certain technicality and lead to the mastery of some particular difficulty, whether this lies in technicalities, rhythm, expression, performance, or what else.'

It may be of interest to mention the composers whom Schumann recommends as writers of studies. He says: 'No one will deny how much Clementi and Cramer owed to Bach. Between them and Moscheles there was a pause. Perhaps this was caused by the influence of Beethoven, who, an enemy of all mere mechanism, incited artists to purely poetic creativeness. After these five, including Chopin, the greatest and most original are L. Berger and C. Weyse. Ries and Hummel have displayed their peculiar styles more clearly in free compositions than in études. Grund and Kessler must be mentioned as solid and able; Aloise Schmidt also, whose simple clearness will gratify young hearts. Kalkbrenner, Czerny, and Herz did not accomplish gigantic things, but valuable ones, on account of the composers' thorough knowledge of the instrument. We must not overlook Potter, or Hiller, on account of their romantic spirit, neither should we forget the tender Szymanowska or the cheerful C. Mayer. Bertini deceives us, yet in a graceful way. But he who desires the most difficult will find it in the Paganini études of Liszt.' And Schumann proceeds to tell us which studies of these composers, some of them whose names are hardly known to-day, are specially suited for various technical difficulties such as legato in one hand, staccato in the other; melody and accompaniment in the same hand at once; repeated notes; key struck with the same finger; octave passages; appoggiaturas; turns; mordents; &c.

Dannreuther, in 'Grove,' says studies may be:

'... divided into two kinds—pieces contrived with a view to aid the student in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent pianoforte études of Clementi and Cramer; and pieces wherein, over and above such an executive purpose, which is never lost sight of, some characteristic musical sentiment, poetical scene, or dramatic situation susceptible of musical interpretation or comment is depicted, as in certain of Moscheles's "Characteristic Studies" or the Études of Chopin, Liszt, or Alkan. The distinction between these two classes of études closely resembles the difference recognised by painters between a tentative sketch for a figure, a group, or a landscape, which aims at rendering some poetical idea whilst attending particularly to the mechanical difficulties accruing from the task in hand, and a

mere drawing after casts or from life with a view to practice and the attainment of manipulative facility.'

He continues:

'An étude proper, be it only a mechanical exercise or a characteristic piece, is distinguished from all other musical forms by the fact that it is invariably evolved from a single phrase or motif, be it of a harmonic or melodious character, upon which the changes are rung. Thus many of Bach's Preludes in the Well-Tempered Clavier, and the like, could be called études without a misnomer.'

Mr. Dannreuther divides the most valuable études for pianoforte into two schools—the Classical and Modern—as follows:

*Classical school.*—Bach: Inventions in two and three parts. Clementi: 'Gradus ad Parnassum'; Preludes and Exercises; Toccata in B flat. Cramer: One hundred études. Moscheles: Twenty-four studies, Op. 70; Characteristic Studies, Op. 95.

*Modern school.*—Chopin: Twelve études, Op. 10; twelve études, Op. 25; twenty-four Preludes, and Prelude in C sharp minor. Schumann: 'Études Symphoniques,' Op. 13. Henselt: Twelve 'Études de Concert,' Op. 2; twelve 'Études de Salon,' Op. 5. Thalberg: Twelve Études. Liszt: 'Grandes Études de Paganini' and 'Études d'exécution transcendente'; 'Ab Irato'; three 'Études de Concert.' C. V. Alkan: Twenty-four studies, and studies for the right hand, left hand, and both hands. Rubinstein: Six studies and two studies. Sgambati: Two 'Études de Concert,' Op. 10. Brahms: Fifty-one Uebungen.

Although Beethoven was an admirer of Cramer as pianist and as an étude-composer, he said: 'Cramer's studies render the touch pasty; the performer does not learn any *staccato*, neither does he acquire a light touch.' Amy Fay, in her delightful book 'Music-Study in Germany,' writes in a letter to her friends in America, from Berlin, November, 1869:

'You have no idea how hard they make Cramer's studies here. Ehlert makes me play them tremendously forte and as fast as I can go. My hand gets so tired that it is ready to break, and then I say that I cannot go on. "But you must go on," he will say.'

In another letter, written in 1873, she describes the methods at some of the German Conservatories:

'The one in Stuttgart is considered the best; and there the pupils are put through a regular graded method, beginning with learning to hold the hand, and with the simplest five-finger exercises. There are certain things—studies, &c.—which all the scholars have to learn. That was also the case in Tausig's Conservatory. First we had to go through Cramer, then through the "Gradus ad Parnassum," then through Moscheles, then Chopin, Henselt, Liszt, and Rubinstein. I haven't got farther than Chopin myself, but when I went to Kullak I studied Czerny's "School of Virtuosity" a whole year. . . . I think it indispensable, much as I loathe it. First there is nothing like it for giving you a technique. It consists of passages, generally about two lines in length, which Czerny has the

face to request you to play from twenty to thirty times successively. Lebert, the head of the Stuttgart Conservatory . . . told me he considered Bach the best study, and put the "Well-Tempered Clavichord" at the foundation of everything. The Stuttgarters study Bach every day, and I have begun doing it, too. . . . Lenz, in his sketch of Chopin, says that Chopin told him when he prepared for a concert he never studied his own compositions at all, but shut himself up and practised Bach! . . . Tausig was for "Gradus," you know, and practised it himself every day. He used to transpose the studies in different keys, and play just the same in the left hand as in the right, and enhance their difficulties in every way, but I always found them hard enough as they were written.'

Mr. Hadow tells us:

'Every student of the pianoforte under Chopin, however accomplished, had to begin with Clementi's "Gradus" and to tread the whole course of studies and exercises. "Mettez y donc toute votre âme," was his injunction.'

Mr. Huneker says:

'In Clementi one may discern all the seeds of modern pianoforte music, and studying him gives a nobility of tone, freedom of style, and a surety of finger that may be found in no other collection. Bülow's trinity of B's—Bach, Beethoven, Brahms—may be paralleled in the literature of pianoforte studies by a trinity of C's—Cramer, Clementi, and Chopin.'

Beethoven placed his nephew Carl under Czerny for instruction in music, Czerny himself having been a pupil of Beethoven, whose works he played 'with an understanding as excellent as his technique was efficient and effective,' as Liszt records. But Liszt regarded Czerny's superabundant productiveness as a cause of weakness, and it is somewhat amusing to read Schumann's remarks concerning him:

'It is said that Herr Czerny, surrounded by the glory of four hundred works, wrote last season to his publishers "that they would be glad to hear that it was now his intention to devote himself to composition." The worthy composer should be allowed to retire on a pension, for he deserves it, and would then cease writing. It is true that the fingers of youth have much to thank him for, and he has received well-deserved praise for his services in this respect.'

In another passage Schumann says:

'It is difficult to overtake Herr Czerny, with all one's critical speed. Had I enemies, I would annihilate them in forcing them to listen to music like this.'

Chopin said of Czerny:

'He is a good man, but nothing more.'

Czerny admired the young pianist with the elastic hand, and on his second visit to Vienna characteristically inquired, 'Are you still industrious?' Czerny's brain was a tireless incubator of pianoforte exercises, and Chopin so fused the technical problem with the poetic idea that such a nature as the old pedagogue's must have been unattractive to him.

Moscheles and said:

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Moscheles heard his own studies played by Liszt, and said :

'Liszt's genius entirely re-modelled my pieces ; they had become his études rather than mine, yet they pleased me, and by him I should not like to hear them differently.'

Of his Op. 70, Moscheles himself said it was not so much his intention 'to cultivate mechanical perfection as to address himself to the imagination of the performer.' He calls the last study a 'Conflict of Dæmons.' The octave study in this series is, I believe, occasionally to be heard at a pianoforte recital.

Grieg was a pupil of Moscheles at Leipsic. He says :

'His interpretations of Beethoven, whom he worshipped, were splendid. They were conscientious, full of character, and noble, without any straining after effect. I studied Beethoven's sonatas with him by the dozen. . . . I was told at the Conservatory that he gave his pupils the advice, "Play diligently the old masters—Mozart, Beethoven, Haydn, and—myself."'

But Grieg adds he does not guarantee this anecdote! Mr. Oscar Beringer, in his 'Fifty Years' Experience of Pianoforte Teaching and Playing,' gives an amusing story of Moscheles :

'Moscheles was very particular about what he termed his *staccato* playing—all done with stiff arm and wrist. He was explaining this one day to an American who was in his class, and using his gold pencil-case to illustrate his point: "If this were a red-hot poker," he said, "you would not touch it so, but so—and that is my *staccato*." To which the Yankee coolly replied: "If that were a red-hot poker, Professor, I guess I wouldn't touch it at all!" Moscheles joined in the laugh that greeted this answer as heartily as any of us students.'

We must turn from the classical school to consider some of the modern composers of études, amongst whom Chopin will ever hold a prominent place. Mr. Streatfeild says :

'Chopin probed the secrets of the pianoforte as no one before him had done, and he left nothing to be discovered regarding its legitimate use as a means of expression. . . . Chopin's perfect taste assured him that the pianoforte was as a matter of fact more effective when it was content to be a pianoforte and did not try to imitate an orchestra.'

One of Chopin's pupils writes regarding his playing that it :

' . . . was always noble and beautiful, his tones always sang, whether in full forte or in the softest piano. He took infinite pains to teach the pupil this legato, cantabile way of playing. "Il ne sait pas lier deux notes" was his severest censure. He also required adherence to the strictest rhythms, hated all lingering and dragging, misplaced rubato, as well as exaggerated ritardandos. "Je vous prie de vous asseoir," he said on such an occasion, with gentle mockery. And it is just in this respect that people make such terrible mistakes in the execution of his works. In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said

repeatedly to the pupil, "The correct employment of it remains a study for life."

His studies have been called 'poems fit for Parnassus,' and are also characterised thus by Mr. Hunecker :

'Astounding, canorous, enchanting, alambicated, and dramatic, the Chopin studies are exemplary essays in emotion and manner. In them is mirrored all of Chopin, the planetary as well as the secular Chopin. When most of his pianoforte music has gone the way of all things fashioned by mortal hands, these studies will endure, will stand for the 19th century as Beethoven crystallised the 18th, Bach the 17th centuries, in pianoforte music. Chopin is a classic.'

Rubinstein says the études were without titles and programmes, but bore in themselves a world of psychic content.

Schumann heard Chopin play some of his own studies, and describes the effect thus :

'Imagine that an Æolian harp possessed all the scales, and that an artist's hand struck these with all kinds of fantastic, elegant embellishments, ever rendering audible a deep fundamental tone and a softly flowing upper voice—and you will have some idea of his playing. No wonder, then, that we were charmed with the pieces at once (Op. 25, book 2), hearing them played by himself and, most of all, with the first in A flat major, rather a poem than a study. But it would be a mistake to suppose that he allowed us to hear every small note in it ; it was rather an undulation of the A flat major chord, brought out more loudly here and there with the pedal, but exquisitely entangled in the harmony ; we followed a wondrous melody in the sustained tones, while, in the middle, a tenor voice broke clearly from the clouds and joined the principal melody. And when the étude was ended, we felt as though we had seen a lovely form in a dream—and, half awake, we strove to seize it again ; but such things cannot be described, still less can they be fitly praised. Then he played the second in the book, in F minor, one in which his individuality displays itself in a manner never to be forgotten. How charming, how dreamy it was ! Soft as a song to a sleeping child. That in F major followed, fine again, but less novel in character ; here the master showed his admirable *bravura* powers, but what are words for all this ? They are all models of bold, indwelling, creative force, truly poetic creations, though not without small blots in their details, but, on the whole, striking and powerful.' ('Music and Musicians,' first series.)

Stephen Heller said : 'It was a wonderful sight to see Chopin's small hands expand, and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole !'

A story is told of the F minor étude of Chopin's, which Brahms arranged in sixths :

'When it first appeared [that is, Brahms's arrangement], Moszkowski was trying it over in the presence of the Scharwenkas and von Sternberg. Not content with playing the right-hand triplets in double-sixths, as Brahms had

done, he transposed them to the left hand, went to work rather hesitatingly, saying, naturally enough, "Why not do it this way?" It out-Heroded Herod, and Xaver Scharwenka could stand it no longer; when Moszkowski stuck for a moment he strode up to the pianist, seized his nose and chin, opened his mouth, gazed in it, and then said in a slightly irritated voice, "That is the worst of these machines; they will get out of order sometimes!"

Rubinstein calls the Preludes 'the pearls of Chopin's works,' and Kullak says:

'Chopin's genius nowhere reveals itself more charmingly than within narrowly bounded musical forms. The Preludes are, in their aphoristic brevity, masterpieces of the first rank. Some of them appear like briefly sketched mood pictures related to the nocturne style, and offer no technical hindrance to the less advanced player.'

Schumann speaks of them as 'sketches, commencements of studies, or, if you will, ruins, single eagle-wings, all strangely mixed together. But in his fine nonpareil there stands in every piece, "Frederic Chopin wrote it." One recognises him by the violent breathing during the rests. He is, and remains, the proudest poet-mind of the time.'

Liszt spoke of Henselt's original works as 'the noblest jewels of art; one longs for more of them.' Henselt has been called the German Chopin. He was also a great favourite with Schumann, who says:

'As I have seen him at the pianoforte he has often seemed to me to resemble one of the troubadours who softened the spirits of a wild contradictory time, who reminded of earlier, simpler, more moral lives, while beckoning to new action, and youths and maidens hung their faith upon him while he passed from song to song, scarcely knowing when he came to a close.'

One of his pupils says he had set himself the task of extending the hand, and could stretch the following extensions in the left and right hands respectively, though not able to play them:



Mr. Huneker describes Henselt as 'a dreamer with one eye open; he never quite forsakes the real for the ideal. What charming études are in Op. 2 and Op. 5! What a wealth of technical figures, what an imperative *legato* is demanded, and then, above all else, touch, euphony!'

'I have heard pianists play the "Bird" Study [continues Mr. Huneker] as if the bird were a roc, and they were throttling it, Sindbad fashion, for its fabulous egg. Ah, Vladimir Pachmann, how that little bird did sing under your coaxing touch; and how tenderly you put it away into its silvery cage, when it had trilled its sweet pipe! You triple-locked the cage, too, by playing three chords in F sharp, mounting an octave at a time! The Henselt studies should not precede those of Chopin; in fact, some of the Chopin studies should be sandwiched in with Clementi, Moscheles (if you study him), and Kessler. . . . But don't fail to study

Henselt. He will give you freedom, a capacity for stretching, a sweetness of style that no other writer possesses.'

Thalberg's studies are said by the same writer to be infinitely more 'pianistic' and poetic than the respectable Moscheles's. He specially mentions a study from Op. 26, a tremolo study in C, as being useful.

Kessler, whose studies Schumann recommended, deserves a passing word, as Chopin dedicated to him the German edition of his Preludes. 'Of his twenty-four studies,' says Mr. Huneker, 'there are ten well worthy of study. Study a dozen of these Kessler studies and you will find the bridge between Clementi and Chopin.'

Schumann's own 'Etudes Symphoniques' are '... fantasias in the style of variations. This work alone would be sufficient to secure him a place in the first rank of composers for the pianoforte, so overpowering is the display of his own individual treatment of the pianoforte—frequently rising to the highest limits of the bravura style of execution—of his overflowing profusion of ideas, and his boldness in turning the variation form to his own account.'

Brahms's fifty-one Uebungen are merely mechanical, and have no melodic idea. 'Many of the exercises are calculated rather to tire than to train the artist's fingers,' says Mr. Fuller-Maitland, and another writer says the title of these studies should be 'A Hospital for Disabled Virtuosi!'

The studies of C. H. V. Alkan, of Paris, are not often heard. Some were played at a concert at Bradford which I attended, either by Busoni or Egon Petri. Mr. Dannreuther says 'they are in some respect akin to those of Rubinstein: they present technical specialties nowhere else to be found, difficulties of a titanic sort, effects peculiar to the instrument carried to the very verge of impossibility.'

Saint-Saëns and MacDowell are composers of 'modern artistic studies,' and Rubinstein's Op. 23 and Strelezki's five concert studies might also be mentioned.

Mr. Huneker once asked Rosenthal 'what finger exercises or studies he employed to build up that extraordinary mechanism of his. He startled me by replying "None." Then he explained that he picked out the difficulties of a composition and made new combinations of them. Every rope has its weak spot, and in every composition there is the one difficulty that will not down. Master it, and you are technically master of all you survey.'

The whole question may be summed up this way: 'Study a few Cramer, a few Clementi studies for elegance and endurance, avoid daily studies except those few that by experience you discover limber up your wrist and fingers. Play the Chopin études daily, also the preludes; for the rest trust to God, and Bach. Bach is the bread of the pianist's life. Always play him, that your musical days may be long in the land.'

At the fifth of the special concerts of the session at University College, Bangor, Sir Walford Davies played Bach's Pianoforte Concerto in D, accompanied by the College String Orchestra under Mr. E. T. Davies, and joined Miss Kathleen Washbourne and other string players in Brahms's Pianoforte Quartet in G minor.

Mr. Arthur E. Temple has been appointed music-master at Taunton School.

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## POINTS FROM LECTURES

Musical criticism was defended at the Darwen Literary Society by Mr. Neville Cardus, musical critic and 'Cricketer' of the *Manchester Guardian*. After he had written what he thought was a first-rate musical criticism, Mr. Cardus said the executant musician turned round on him and asked him if he could do better than he, the executant musician, had done. That was not so in cricket. After he had written of Lancashire he had never yet been asked if he could go out in the middle and bat. There was something in the makings of a musician that made him vainer than other men. His vanity was only to be surpassed by the vanity the musical critic had in himself. Really, the critic and the executant ought to be joined together in brotherly love, but to suggest that a musical critic could have any brotherly love would be regarded as blasphemy by very many people. Mr. Cardus would not pick out a composer to be a musical critic. The worst of all musical critics was the composer, because the daemon in him prevented him from seeing any other than his own point of view. They did not ask a critic of poetry if he could write a poem or a critic of painting if he could paint a better picture than Turner. A musical critic was only concerned with his impressions of the music to which he listened.

At the dinner of the Huddersfield Organists' Association, Sir Richard Terry told the members that 'you organists are the most patient, the most long-suffering, the most magnanimous body of men in the country. I do not know any profession which has so to struggle against systematic discouragement as the organists. The discouragement comes from many quarters. It comes from old ladies of both sexes. Everything you do is criticised adversely. Then, you suffer from the persons who have done a little music, and because they are not professional they are called "very musical."'

'Music and the Business Man' was Mr. Hugh S. Robertson's topic at the Glasgow Athenæum Club. The position of music and musicians, he said, was a state of flux. Wireless was rapidly becoming the great concert platform of the people. On the other hand, the purveyors of good music were not being adequately supported. It would be nothing less than tragic if the gramophone and wireless were to wipe out local concert schemes worthy of support. After some years and spending over a thousand pounds, the week of chamber-music concerts inaugurated at Glasgow by the Orpheus Choir was to be dropped. He was speaking for things without which Glasgow and the whole of Scotland would be poorer. He was simply asking the business man to give countenance and support to worthy schemes of that kind.

Mr. Plunket Greene, at the Greenock Musical Club, described the functions of vocal music as only to make words more beautiful. Singers needed to acquire 'mood' when singing. Once a singer had the right mood the colouring of his musical picture would follow naturally. Imagination, too, was essential. Music was a great magnifier. In that sense it showed that seemingly beautiful things were really not lovely—just like the gaudy, flimsy wing of a butterfly seen through a microscope. Words should be sung as they were intended to be sung, not massacred. Some singers

sang 'rose' like 'raws'; 'love' like 'luve'; and 'husband' like 'horseband.' Give words their real value. Rhythm, finally, was the all-in-all. The rhythm of verse was subtle, but the rhythm of song was straightforward. Without rhythm a song was useless.

'Religion and Music' was Mr. Alan J. Kirby's subject of a lecture in the South Croydon Congregational School Hall. He said that music was a dynamic factor in religious life, without which religion degenerated into mere formalism or barren intellectualism. It could convey a sense of awe and devotion, and express in a degree more satisfying than its sister arts of painting and sculpture man's craving for the unknown. Also, being independent of sects or creeds, it was a unifying influence. He was convinced that if greater attention were given to music in the churches, the pendulum of church attendance would begin to swing in the opposite direction to that of the present. But people were becoming more musically educated every day, and would not come and listen to inferior music, badly sung and badly played, in churches.

Speaking on 'People and Music,' Dr. J. F. Staton, at Chesterfield, said he found, with regard to musical organizations generally, that ninety per cent. of the persons supporting them belonged to the wage-earning class.

J. G.

In the February *School Music Review* a point of great importance is raised and discussed by Mr. Percy Scholes in an article entitled 'On the Alleged Ease of Teaching Sight-Singing.' He regards as 'a dangerous heresy' the statement made by some musical leaders to the effect that sight-singing is easily learnt. Certainly the three passages he quotes show a complete failure to realise what is involved in the process of reading from the Staff. The Board of Education's report on 'The Education of the Adolescent' says, for example, that 'to read a single line of melody is in no way more difficult than to read a single line of verse; the notation has to be learnt in each case, and that is all.' It would be almost as logical to say that it is as easy to jump over a haystack as over a brick; you have merely to jump high enough in each case. Moreover, in reading verse the child is dealing with a set of signs and sounds in constant use from infancy, not only in school, but outside as well. Musical notation can never be on a similar footing. Even more astonishing is this utterance, from a well-known conductor: 'Sight-reading for the beginner is really much easier than many people suppose. . . . Take any one note on a sheet of music; there are only three possibilities regarding the direction of the next note. Either it remains the same, or else it goes up or down. It does not matter at first if a child cannot sing the right note, but so long as he sings in the right direction he is on the right line.' We know from experience the kind of sight-singing that begins by guess-work of this sort; it generally ends there. There are too many thousands of chorallists who 'sing in the right direction,' but who depend on a mixture of good luck and good ear for reaching the *right spot* in that direction. As Mr. Scholes points out, these naive pronouncements take no count of the factor that distinguishes sight-singing from other forms of reading, *i.e.*, mental hearing. We hope

Mr. Scholes's article will lead to further discussion. Anyway, it is useful to have one more 'dangerous heresy' exposed. Among other good things in this issue of the *School Music Review* are: the beginning of 'A Simple Harmony Course,' by J. Raymond Tobin; an article (with portrait) on Sir Granville Bantock; a further article on 'Violin Classes,' dealing with the economic factor; &c. Pianists will welcome the resumption of Mr. Ernest Fowles's page for teachers. Having just returned from an extended American tour, Mr. Fowles naturally deals with a feature that has so far made more headway in that country than in England—pianoforte class teaching.

#### ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.*

C. E. L.—(1.) The most useful books are Huneker's 'Chopin, the Man and his Music' (Reeves, 12s.), and Ashton Jonson's 'Handbook of Chopin's Works' (Reeves, 8s. 6d.). Bidou's 'Chopin' (Knopf, 18s.) is fairly satisfactory; 'Frédéric Chopin: A Man of Solitude,' by Guy de Pourtalès (Thornton Butterworth, 10s. 6d.), was described in these columns as a 'highly-coloured picture of Chopin and his circle.' Both are issued in English translations. (2.) The standard life of Beethoven (and the most thorough biography of any composer) is Thayer's. The English edition, in three volumes, may be had from Messrs. Novello, and costs five guineas. More suitable for an ordinary man's purse are: 'Beethoven and his Forerunners,' by D. G. Mason (Macmillan, 10s. 6d.); 'Ludwig van Beethoven,' by Harvey Grace, in the 'Masters of Music' Series (Kegan Paul, 7s. 6d.); and 'Beethoven,' by Paul Bekker, translated by M. M. Bozman (Dent, 10s. 6d.). Among the less definitely musical studies that appeared at the time of the Beethoven centenary, one of the best was Beethoven: His Spiritual Development,' by J. W. N. Sullivan (Cape, 7s. 6d.). There are many books that deal sectionally with Beethoven's music, the best-known being Grove's 'Beethoven and his Nine Symphonies' (Novello, 9s.). M.

KEY-THUMPER.—You are able to play fairly difficult music, but your 'tone at the pianoforte is abominable.' It is more than probable that your methods are faulty. As a preliminary to recommending you 'a course of self-study for the purpose of developing a good pianoforte technique,' we advise you to get the four books by James Ching mentioned in the reply to 'P. R. B.' and to settle down to some good hard thinking. Don't be content with merely reading the books; to quote the author: 'Think constantly about the general principles involved in Touch. Practise the exercises frequently, and, above all, be constantly experimenting and listening.' Walter Carroll's 'Twelve Studies' (Forsyth, 3s.) might usefully supplement the material contained in Ching's books. They are charming as music, not difficult, and each one is of definite technical value; you will be helped also by the composer's remarks and suggestions for practice. For a time confine yourself to fairly simple music. You might also read Cuthbert Whitmore's helpful little book,

'Commonsense in Pianoforte Playing' (Augener, 2s.). Though you are thirty-two, it is decidedly not 'too much to hope for an improvement.'

G. G.

P. R. B.—(1.) Get James Ching's four books—'The Rotary Road' (2s. 6d.), 'Forearm Rotation' (2s. 6d.), 'Muscular Relaxation' (2s. 6d.), and 'Sidelights on Touch' (5s.)—which deal with the problems of pianoforte technique very clearly and practically (Forsyth). (2.) You give no hint as to your present standard, except that you 'have been given a vague idea of technique in the past.' In spite of your limited time, we would not advise you to drop entirely the practice of 'the usual scales and arpeggios' in favour of exercises. The intelligent use, however, of some well-chosen exercises might profitably form part of your daily work. A well-planned daily scheme is given in Hetty Bolton's 'Twenty-five Technical Exercises for Daily Practice,' comprising Forearm Exercises for Rotary and Lateral Freedom, Hand Exercises, and Finger Exercises (Elkin). You will find some particularly useful material in Ching's 'Forearm Rotation.' You might also note Somervell's 'Ten Minutes' Technique' (Curwen), and 'Ten Minutes' Daily Exercises on Pianoforte Technique,' by J. Michael Diack (Paterson's Publications). (3.) Pauer's 'Musical Forms' (Novello, 3s.). G. G.

OLD ENGLISH.—(1.) Unless a symphony player uses drums with a mechanical tuning arrangement, it is impossible for him to tune without constantly tapping the drums during the process. You ask how he should do this during a very soft passage. That is where skill and a good ear come in. (2.) It is impossible to give 'correct dates of the so-called classical period.' Nor can we say if 'this period would include Rachmaninov.' For 'period' say 'classification,' and ask us again fifty years hence. (3.) There are quite a large number of Studies devoted entirely to the left hand. We recommend those by Rheinberger, Op. 113 (in two books). You should write to Messrs. Novello and ask them to send you a selection on approval. (4.) The G should be sharp. The context and the tonality of the passage make this so obvious that you ought to have been able to decide the question for yourself. We don't mind deciding for you, of course, but we like to encourage readers to worry out such questions for themselves. That is one way in which musicianship is acquired.

T. C. G.—(1.) The recognised pitch for orchestras is now A=439, and this is usually adopted for pianofortes. Organs vary. In some places orchestras retain the 'high pitch,' A=452. It would probably be simpler to obtain wind instruments of the same pitch as your organ; to alter the pitch of the organ seems a tall order. (2.) Best's 'Thirty Progressive Studies,' Smart's 'Twelve Short and Easy Pieces,' Rink's 'Practical Organ School' (Part 3), Steggall's 'Six Short and Easy Pieces.' All are published by Novello. (3.) Mozart's 'Ave Verum' is, as you have discovered, difficult to match. Try 'Out of the Deep' and 'Grant, O Lord,' both adapted as anthems from Mozart's music (Novello). (4.) Morley's 'It was a lover and his lass' was written as a solo song with lute accompaniment. The correct text is not known to the musical world. The only copy of the 'Book of Ayres' in which it is included is in New York, and it is hoped that some day a musical editor will have access to it.

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W. K.—You need not have any misgivings as to the progress of your son (aged thirteen) or of his present teaching merely because he fails to keep up an unbroken record of successes. He has inborn gifts that have taken him ahead of his fellows, and an occasional check is nothing to worry about. Youngsters are seldom at their best in an examination room, where everything depends on the candidate's readiness at a given moment to preserve his mental balance and act on a fleeting opportunity; and when highly-gifted children fail it means that the strain of the situation has for once got the upper hand. This must frequently be the case in an examination connected with an art. You may dismiss the idea that your son was deliberately penalised on account of his youth. The secretary of the Associated Board says that it is not uncommon for candidates of fifteen and sixteen to pass the Final Grade examination.

ORCHESTRA.—You ask for plain, if unpalatable, truth, and that is the only kind that bears on your case. There is no evidence in your compositions of a creative gift that is worth developing as a hobby or a profession. You can deal with the material of music in a way that would bring you a fair success in examinations, but you do not create, out of the void, ideas that have a life of their own. Even in your fanciful moments your thoughts have an air of labouring themselves into existence, and they often proceed in a way that does not make good musical sense. A born composer creates, somehow or other, ideas that are inexplicably felicitous and apparently fortuitous, and unless you can do the same no amount of training or study of method will avail to make you a composer. Please excuse our bluntness. By the way, in your string exercise in C minor you have written an unplayable chord for the viola.

CURIOS.—(1.) Somewhere between 6d. and 1s. 6d. a page, according to the nature of the music to be copied. (2.) Copyright, the right to make copies of any kind, is protected by the law. This being a shifty world the law has to draw a definite and comprehensive line round the word 'copy' and all its possible meanings. It is an infringement of the copyright law to make any kind of copy, in any coloured ink or in any key—even of only a portion of a work, even a bar or two of melody. If you go as far as to *sell* your manuscript copy you are fairly steeped in crime. (3.) The books you require are 'The Modern Pianoforte,' by Laurence M. Nalder (*Musical Opinion Office*, 4s.), and 'Piano Accompaniment,' by Welton Hickin (Novello, 4s.).

D. R. M. H.—Certainly the diplomas of the Incorporated Staff Sight-Singing College are assets to a teacher of music, especially if his work is mainly on the vocal side. You ask if they are more valuable than the L.R.A.M. The question shows a lack of clear thinking. The L.R.A.M. diplomas are granted for a variety of subjects, whereas the F.I.S.C. covers one only. For a choral trainer, F.I.S.C. would be far more useful than the L.R.A.M. for (say) cello playing; whereas for a 'cellist the F.I.S.C. would be only an ornamental addition to his string of academical scalps.

P. TROWER.—For the 'Forty-eight,' the Harold Brooke edition (Novello); for the rest of Bach's pianoforte music, the Peters edition.

T. B., JUN.—(1.) 'Cathedral Windows' (Karg-Elert) consists of six pieces with the following titles: 'Kyrie Eleison,' 'Ave Maria,' 'Resonet in laudibus,' 'Adeste Fideles,' 'Angelus,' and 'Lauda Sion' (Sequenz). (2.) The 'Triumphal March' to which you refer is one of the Choral Improvisations (Op. 65), 'Nun danket alle Gott' (3.) We do not know of an organ arrangement of the complete Suite, 'Sigurd Jorsalfar.' The March from the Suite is published as an organ solo by Messrs. Laudy. Messrs. Novello will obtain any of the above pieces for you.

M. H. C. (Ireland).—For your History (A.R.C.O.) add Parry's 'Summary of Musical History' (Novello), 'The Art of Music' (Kegan Paul), and Walker's 'History of Music in England' (Oxford University Press). If you have access to 'Grove' you will find numerous articles bearing on the period. For Choir Training—'Church Choir Training,' by H. W. Richards (Joseph Williams), and 'The Art of Training Choir-Boys,' by G. C. Martin (Novello).

G. G.

E. R. G.—(1.) I.S.M. means the Incorporated Society of Musicians. (2.) and (4.) As to recognition of a diploma, write to the Teachers' Registration Council, 37, Bedford Square, W.C.1. We cannot compare the standing of the two diplomas you mention. (3.) Work for the easier examination, with the L.R.A.M. or A.R.C.M. in view for a later assault. (5.) A candidate sitting for the L.R.A.M. at the age of twenty-two is certainly very far from being 'old' for such a test.

A. M. B. H.—Some of Handel's operas are obtainable in the Handel Gesellschaft edition in full score. Various publishers have produced certain of the operas in vocal score. It is impossible to give a list here, but if you will write to Messrs. Novello's saying which operas you want they will obtain such as are in print.

T. J. P.—There is no rule as to the sounding of the final '-ed' in chanting the psalms. It is a matter of taste. Personally we prefer that it should be heard, holding the view that 'blessed,' 'belovèd,' are more in keeping than 'bless'd' and 'belov'd,' though we admit that a few other examples, such as 'stoppèd,' are less euphonious.

OXONIAN.—In a descending chain of shakes each shake ends with the principal sound. The example you quote is a case in point. The descending chain is therefore strongly differentiated from the ascending chain, in which the auxiliaries determine the pitch of the last sound of each shake.

E. F.

A. G. M.—(1.) We see no reason for supposing that the theme of Debussy's 'La fille aux cheveux de lin' is based on a Scottish folk-song. (2.) 'Pibroch' (Suite) for violin and orchestra, by Mackenzie, should suit your purpose. There is an arrangement of the piece for violin and pianoforte (Novello).

H. W. C.—(1.) There is a music lending library at Messrs. Novello's. Write to them for particulars. (2.) There is no gramophone record lending library, but we think you would be helped by the Gramophone Association, 63, New Oxford Street, W.C.1. Write for particulars of their exchange system.

L. A. R.—'Doppio Movimento' means twice as quick—minims to be as quick as crotchets were before, &c.

D. N. M. S.—(1.) 'The Organ,' by W. G. Alcock (Novello, 6s.). (2.) We do not know the books and tutors you mention sufficiently well to give an opinion. (3.) 'Elementary Harmony' (10s. 6d.) and 'Counterpoint for Beginners' (4s. 6d.), by Kitson (Oxford University Press).

R. R. G.—We asked two singers how 'Cherith' (in 'Elijah') should be pronounced. One said, 'Cherrith, decidedly,' and the other said, 'Undoubtedly Cheerith.' We then tried a conductor, who gave his casting vote for the latter.

H.—To comment on your workings of the R.C.O. examination paper is quite beyond the scope of this column. We can spare neither space nor time.

'CELLO.—The 'Entrada' is probably that which occurs at the beginning of one of Purcell's harpsichord Suites. The Suite by Joaquin Nin is published by Messrs. Schott.

L. HARDING.—We have carefully examined Chopin's twenty-second Prelude and can find only forty-three bars. Which Prelude, or which bar, did you mean?

F. A. M.—The pause-mark placed between notes means a slight break—a kind of breath mark. The other sign you quote has the same meaning.

Mr. H. Vincent Collier kindly writes to say that the lines, 'The roses in her cheek, the sunshine in her hair,' occur in 'An Old Song,' by F. W. Chuckerbutty, published by Bosworth. A gramophone record of a performance by Walter Glynn is issued by H.M.V.

Mr. Herbert Weatherly asks if any reader can give information concerning an invention by Mr. Henry Clare, of Newport (Mon.), known as the 'extempograph,' and described as an 'apparatus to assist composers.' It was mentioned in the *British Music Bulletin* of January, 1920.

#### AMERICAN SCHOOL ORCHESTRAS AND THEIR CONDUCTOR

By ERNEST FOWLES

My first visit to the great University of Michigan at Ann Arbor was a memorable one, for it was then that I made the acquaintance of a body of very notable musicians, among them Earl Moore, Palmer Christian, and Joe Maddy. Summoned thither to deliver a second lecture, I found the last-named waiting for me at the station. The University Club was to have been my headquarters, but when Joe Maddy invited me to stay at his house I accepted with alacrity and with a feeling that, at last, the full story of the High School orchestras would be revealed to me.

Maddy comes into prominence as the conductor of the first High School orchestra to play a programme containing works so ambitious for children as the 'Rienzi' Overture and the fifth Symphony of Tchaikovsky. It is not easy to realise what the achievement really means. The ages of the members of a High School orchestra range from thirteen to nineteen, seventeen being the average. Boys and girls alike participate, the sexes, indeed, being almost equally divided. This orchestra was complete in every detail, the occasion being a meeting in 1922 of the Music Supervisors' National Convention at Nashville, Tennessee; in effect, however, it was the direct means of awakening musical America to the possibilities which underlay the existence of the High School orchestras.

It was natural that the next effort should take the form of organizing complete all-State orchestras. In this, Maddy played an important part. Helped by a band of enthusiastic workers, he formed a representative orchestra from all the High Schools of Indiana. The

idea found favour throughout the Union; and within a comparatively short time no less than twenty-four States formed similar and equally comprehensive representative orchestras.

The average English reader can have but a slight idea of the enormous work required for these undertakings. The vastness of the size of many of the States and the immense distances to be traversed between centres of education, render any kind of organization a task of infinite difficulty. If we can conceive an amalgamation of the territories of Great Britain, France, and Germany for a single cultural purpose, it is possible to get some idea of the problem involved.

The twenty-four all-State orchestras were collectively brought together annually to perform at general Teachers' Conventions, the purpose being to convince the general teacher (as opposed to the music specialist) that music could be a subject, not only of cultural interest, but of educational worth. The orchestras ranged from a hundred and fifty to three hundred players, and the members were individually selected from the various High Schools of each State. As each State contains several hundreds of these schools, it will be understood how formidable was the process of selection. (It is worthy of remark that the members of the orchestras usually pay their own expenses when attending these annual functions.)

Out of the all-State orchestras grew the great National High School Orchestra with Joe Maddy as its inspiring genius. This was originally organized in 1926 to play for the Music Supervisors' National Convention at Detroit. The players were two hundred and thirty in number and represented the pick of the High School orchestras in twenty-five States. The programme included the first movement of the 'Eroica' Symphony. The conductor Gabrilowitsch was present, and declared himself astonished at the results achieved. Maddy was the actual conductor, save for one item when he passed the baton to Gabrilowitsch.

A stringent discipline attended this experience. Each member was individually examined as a player and reader before being allowed a position at a desk. Those weak in either respect were sent home, and no quarter was allowed for incompetency of any kind. This process, it is almost unnecessary to remark, has continued to the present day.

The performance at Detroit came under the notice of superintendents of both Grade and High Schools. An important outcome was an invitation to the orchestra to play at the Convention of the Department of Superintendents of the National Educational Association which took place in 1927 at Dallas, Texas. The orchestra included two hundred and sixty-eight players gathered from thirty-nine States. Eleven programmes of various types were prepared, and these were played during the six days of the Convention.

Dallas settled a point of extraordinary moment to all enlightened educationists. The united superintendents passed a resolution in which they classified music as one of the fundamental subjects of education in America. In other words, they placed the art side by side with the three R's. Henceforth, music was raised to a position of equality with all other subjects of culture.

Meanwhile, the existence of the National High School Orchestra had attracted the attention of some enterprising souls who perceived the feasibility of turning the movement into financial profit. That astute and thoroughly altruistic friend of art, Joe Maddy, turned down all suggestions of the kind. To an offer for a tract of land in Maine to be permanently kept as a money adventure and summer home for the orchestra he turned a deaf ear. But the idea of a summer camp from which the utilitarian should be absent and the mainspring be comradeship founded upon courage found in him a warm supporter. At the Dallas meeting he told the boys and girls what was

(Continued on p. 246.)

## In Youth is Pleasure

FOUR-PART SONG

Words by ROBERT WEYER (circa 1550)

Music by HEALEY WILLAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**FRANO** *Glocoso mf*

In a har - bour grene . . a-slepe where - as I lay, The

**ALTO** *mf*

In . . a . . har - bour grene a - slepe where - as I lay, The

**TENOR** *mf*

In . . a . . har - bour grene a-slepe where - as I lay, The

**BASS** *mf*

In a har - bour grene a-slepe where - as I lay, The

*Glocoso. (♩ = circa 138)*

*mf*

byrd - es sang swete in the mid-des of the day, I dream - ed

byrd - es sang swete in the mid-des of . . the day, I dream - ed

byrd - es sang swete in the mid-des of the day, I dream - ed

byrd - es sang swete in the mid-des of the day, I dream - ed

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fast of mirth . . and play: In youth is plea - sure,

fast . of mirth and play:

fast of mirth . . and play:

fast . . of mirth and play:

in youth is plea - - - - - sure. . . (Hum)

In youth is plea - - - - - sure. . . (Hum)

In youth is plea - - - - - sure.

In youth is plea - - - - - sure. . . (Hum)

\* The pause in this bar is at the discretion of the conductor; it should be of sufficient length to enable the *diminuendo* to merge into the humming required for the next verse with as little break as possible.

sure,

*mf*

Me - thought I walk - ed still . . to and fro, And

from . . her com - pan - y I could not go - But when I

wak - ed it . . wis not so: In youth is plea - sure,

*mf*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a complex time signature that changes between 2/4, 3/4, and 4/4. The score includes vocal lines with lyrics and piano accompaniment. Dynamic markings include *mf* (mezzo-forte). The lyrics are: "sure, Me - thought I walk - ed still . . to and fro, And from . . her com - pan - y I could not go - But when I wak - ed it . . wis not so: In youth is plea - sure,". The score is divided into systems, with the vocal line and piano accompaniment staves grouped together.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves.

**System 1:**

In youth is plea - - - - - sure. There - fore my heart

**System 2:**

is sure - - - - - ly pyght\* Of her - - a - lone - - - to ..

**System 3:**

have a sight Which is my joy and heart - es de - light:

The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated.

# IN YOUTH IS PLEASURE

March 1, 1938

In youth is plea - sure, in youth is plea - sure, plea - - -

In youth, in . . youth is plea - - -

In youth . . is plea - - -

In youth is plea - sure, in youth is . .

sure, is . . plea - - sure . .

sure, is . . plea - - sure, is . . plea - - sure . .

sure, is plea - - sure . .

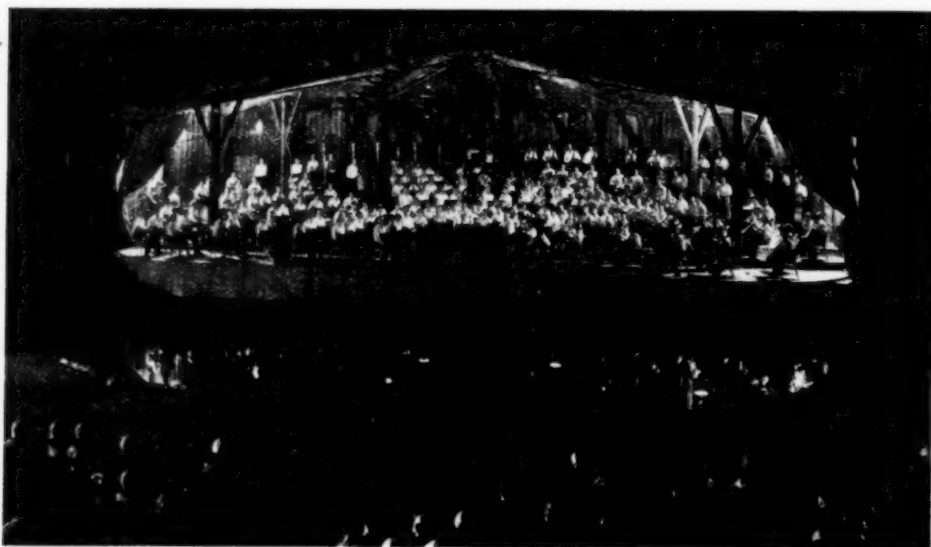
plea - - - - - sure, is plea - - sure . .

(Continued from p. 240)

in his mind. An enthusiastic response ensued. Hence the Camp at Interlochen, opened in the summer of 1928.

A few details of this movement may be of interest. The institution of the Camp was a natural issue of the desire to keep the National High School Orchestra permanently together. Its avowed purpose is to inspire the musically talented as well as to help them in the direction of co-ordination with a view to service in the field of school music. The life is strictly communal, and the key-note is co-operation in unselfishness. Two hundred and thirty-two students from forty-two States, and from Hawaii and Alaska, were last year welded together into one great musical family and nourished upon a diet of Beethoven, Schubert, Brahms, &c. This year, twenty symphonies were studied, but the method of study was not limited to the work done at the players' desks. The whole of the students attended lectures upon every symphony rehearsed. Nor was this all the discipline. Students of the Camp School go there for hard muscular, mental, and spiritual exercises, and the issue cannot but be exhilarating.

Lastly, I come to the main purpose before me. It is scarcely possible to describe Maddy's enthusiasm as he talks about the proposed visit of his orchestra to Europe during 1931. He is particularly anxious to dispel the idea that the visit is due to any desire to 'show off.' On the contrary, the suggestion came from the Anglo-American Conference which met last summer at Lausanne. To one who, like myself, has had the opportunity to come into contact with many of the phases of the new American thought in music, the prospect of hearing Joe Maddy's work in England is inspiring; moreover, there can hardly be a musician of insight who will not hold out the hand of fellowship to a man so closely identified with one of the finest musical movements of our times. The cost of transporting three hundred High School children will be great: in fact, about £50,000. But it will be forthcoming. That, at any rate, is Maddy's faith. It is to be hoped that Europe, and London in particular, will rise to greet him, and will give him and the orchestra a hearty greeting.



JOE MADDY'S SUMMER SCHOOL ORCHESTRA

## Church and Organ Music

### AN ORGANIST'S MONOPOLY: EXTEMPORE-PLAYING

By CHARLES F. WATERS

*Tours de force* by M. Marcel Dupré and other famous improvisers serve to emphasise the prominent part which the art of extemporisation plays in the technical equipment of the organist. In the recital programmes of several British organists extempore playing is a common feature, and recital-goers would seem to regard proficiency in this direction as a component part of organ craftsmanship. The Royal College of Organists requires a proficiency in this respect as one of the qualifications for the Fellowship—indeed, a well-known examiner has declared it to be the last of the various tests that he would wish to see disappear. Other examining bodies have adopted the requirement, and often in the final selection

for a vacant appointment one of the determining factors is the ability to extemporise. In other departments of musical craftsmanship the art of extempore playing has ceased to have access; it seems that to the organist alone has its safe keeping and use been vouchsafed.

By long tradition the organist is well qualified to safeguard this faculty. Far away back in the early part of the 17th century, Girolamo Frescobaldi was renowned for his extemporisation upon the plainsong in the Mass at St. Peter's, Rome, a custom which came to be adopted in the Reformed Church with the substitution of the Lutheran chorale for the plainsong. Judging by the influence they exercised upon the great Bach and by the excellence of their written compositions, the extempore efforts of the Northern 17th-century organists must have been of a particularly gifted and energetic order. Brilliant though these efforts undoubtedly were, they were overshadowed by the genius of their illustrious successor, who

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on one occasion is recorded by Spitta to have commanded the admiration of a distinguished assembly for over two hours by his extemporising. His contemporary, Handel, was also a ready extempore player, and was accustomed to improvise concertos. Mendelssohn frequently gave evidence of his fluency in extempore playing on his visits to this country. Coming to our own time, we all know of some conspicuous examples of successful exponents of the art, and can call to mind, amid much aimless meandering and conventionality, some bright streak of extempore playing here and there which by its inherent artistic qualities and its appropriateness to the particular occasion has served as an abiding inspiration.

To the Church organist many and varied opportunities for exercising the art of extempore playing present themselves. He can create the right atmosphere for divine service by its judicious use in the in-going voluntary; on the other hand it is only too easily within his power completely to mar the service by obtrusive and inartistic playing. Fortunately for those who are utterly incapable of extemporising in an appropriate fashion—and who have the virtue of knowing their limitations—there is a wide choice of suitable music available, particularly in the extensive use of the chorale prelude form by present-day composers for the organ. There are, however, within the service itself many occasions on which momentary extempore playing is called for, and no organist is fully equipped unless he is able to fulfil this requirement. Apart from the Church service, in his capacity as recitalist the organist draws upon the experience gained in his Church work and develops extempore playing into an unfettered and spontaneous expression of his own ideas and personality.

Although by tradition and present practice the art of extempore playing has become the organist's own particular possession, there have been exceptionally skilled exponents amongst great masters who were neither organists nor particularly interested in organs. One of the most facile extempore players in all ages was Mozart, the wonderful impression made by whose improvisation, we are told, would never be forgotten by those who had the good fortune to hear him. The art of extempore playing was evidently held in high esteem in his day, and was accepted as a criterion of musical ability. It was after hearing the young Beethoven extemporise, for example, that Mozart prophesied his future greatness. Yet it must not be assumed that a brilliant extempore player will invariably prove a great composer. History points to many composers of whom there is no record of marked executive ability, and we can no doubt recall some highly-gifted organists whose compositions are not on an equal level with their extempore creations.

Although at the moment the organist remains unassailed in his sole possession, or rather practice, of the art, it may not always be so. There is no reason why others should not indulge in what is, after all, a very fascinating and stimulating pastime. Although scarcely a game for two, any instrumentalist can find pleasure in the exercise of spontaneous creative faculties within the limits imposed by the instrument itself. No doubt many besides the organist do thus enjoy themselves in

private, but will the time come when they will bestow on others in public the quality of their efforts in this respect? The pianoforte recitalist has already taken one leaf from the organist's book; and not content with attempting to convey through the medium of the pianoforte the grandeur and brilliance of Bach's D minor Toccata and other big organ works, he has more recently extended his invasion into the organist's preserves to the chorale preludes. Both are types of organ composition which have their origin in the extempore playing of the early organ school, the one unfettered and the other taking familiar chorales as material. Will yet another leaf be taken? We may yet see the pianoforte recitalist venture upon extempore playing.

#### THE GREGORIAN ASSOCIATION

The fifty-ninth annual meeting, recently held at Sion College, was notable for the interesting account given by Miss J. M. Forbes Close of her visit to Solesmes. In the first place the lecturer pointed out that the student of the Gregorian chant should avoid the mistake of travelling to the town called Solesmes on the north-eastern frontier between France and Belgium. The Solesmes of the Benedictine monks is reached from Paris via Angers, and is not very far from the industrial town of Le Mans, in Brittany. Adequate accommodation is available for visitors in the vicinity of the Abbey of St. Pierre either at the local hotel or at a pension. It is not necessary to choose any particular season of the year for a visit, as the Solesmes Benedictines sing High Mass every day. The more elaborate parts of the music, such as the Gradual, Alleluia, and Offertory, are sung by the *Schola*, a body of specially trained singers who come into the centre of the choir for their work.

The singing at Solesmes is light and quick, but there is no hurrying over a note-group even though it embellishes an unaccented word in the course of a syllabic passage of music. Normally an organ accompaniment is provided, but of the severest kind, though the organ solo which follows the singing of the Offertory gives the organist an opportunity for a less strictly diatonic style of playing, of which he takes advantage in the typical French manner.

Instruction in plainchant may be obtained by female students at the Benedictine convent in the neighbourhood.

At the conclusion of the lecture, Capt. Burgess, who presided, thanked Miss Close for her informative remarks. Some of the misunderstanding which existed about the Solesmes theory of plainsong rhythm seemed to him to be due to the use of such terms as *arsis* and *thesis* to describe the sections of a phrase rather than to explain the structure of the rhythmic foot. Plainsong, being music, was primarily for performance, and any method of analysis or description must always be subsidiary to the performance itself. His view was that the nearer we approached the Solesmes standard of performance the better our plainsong singing would be, and that was the one thing that mattered to a practical body like the Gregorian Association.

A private organ recital was given at St. Lawrence Jewry on January 25, with the object of enabling organists to hear new and unfamiliar organ music, and so to stimulate enterprise in recital programmes. The players were Dr. Charles Waters, Mr. J. A. Sowerbutts, and Mr. Archibald Farmer. Another recital of the kind will be given on March 8, at 2.30. Organists who wish to be present should apply to the Organist, St. Lawrence Jewry, E.C., for a card of admission (stamped addressed envelope).

Messrs. J. W. Walker have been commissioned to supply new organs in the Bar Convent, York, and in Alan Road Wesleyan Methodist Church, Ipswich.

To commemorate the work of the late Dr. A. H. Mann at King's College, Cambridge, it is proposed to establish an Organ Scholarship bearing his name. In the event of sufficient funds being subscribed for a scholarship of not less than £50 a year, the Council of the College has undertaken to increase the amount to £100. Cheques should be made payable to Mr. J. M. Keynes, Bursar of the College, and crossed 'Dr. Mann's Scholarship Fund.'

The Annual General Meeting of the London Society of Organists was held at the R.C.O. (by kind invitation of the Council) on January 25. Prof. Percy Buck spoke on 'Professionalism,' Dr. Henry Ley followed with an organ recital, and Dr. F. G. Shinn gave a brief history of the College. Mr. Herbert Hodge was elected president for 1930, and the new members of the Council are Dr. F. G. Shinn, Mr. H. L. Balfour, Mr. E. T. Cook, Dr. G. F. Brockless, and Mr. A. R. Saunders.

The following works will be given at St. Mary Aldermary Church, London, E.C. (Mr. Alan May) on Monday evenings in Lent, at 6 p.m.; March 10 and 24, 'The Message of Lent' (Oldroyd); March 17 and 31, 'The Saviour of the World' (Nicholson); April 7, 'The Passion of our Lord according to St. Mark' (Charles Wood).

At Glasgow University, in the Memorial Chapel, Mr. A. M. Henderson, the University organist, has lately started a weekly lunch-hour recital for the student. The attendances have been large, an encouraging fact seeing that only fine organ music is drawn on.

The organ in Wolverton Wesleyan Church, rebuilt by Messrs. Conacher, Sheffield & Co., has been re-opened, recitals being given by Mr. Gatty Sellars.

Messrs. Rushworth & Dreaper have erected a new organ in St. Alban's Church, Liverpool—a two-manual of twenty stops.

Among forthcoming recitals on the rebuilt organ at Alexandra Palace are three by Marcel Dupré, the first being on Sunday, March 16, at 3 p.m.

#### 'GLIMPSES OF HEAVEN,'

Every Sunday Afternoon.

Children under 12 not admitted.

Chapel Notice at Brighton.

It sounds like Licensed Premises.—Punch.

#### RECITALS

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Choral Improvisation on 'In dulci jubilo,' *Karg-Elert*; Fugue (Sonata No. 3), *Rheinberger*; 'The Question' and 'The Answer,' *Wolstenholme*; Finale (Symphony No. 1), *Vierne*; Procession March, *Sullivan*; and programmes by *Bach*, *Wagner*, and *W. T. Best*.

Mr. Gatty Sellars, Calvert Street Church, Norwich—Fugue in D, *Bach*; Réverie on 'University,' *Harvey Grace*; 'Overture Fantastique,' *Sellars*; Chorale and Fugue (Sonata No. 5), *Guilmant*.

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Triumphal March, *Hollins*; Prelude and Fugue in E flat, *Bach*; Final alla Schumann, *Guilmant*; 'Alleluia,' *Faulkes*.

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Allegro vivace (Symphony No. 5), *Widor*; 'In Memoriam,' *Rheinberger*; Fantasia and Fugue in G minor, *Bach*; Chorale Preludes by *Bach* and *Reger*.

Dr. Westlake Morgan, City Hall, Hull—Musette, *Bossi*; Concerto No. 1, *Matthew Camidge*; 'Jesu, Joy of man's desiring,' *Bach*; Toccata, *de la Tombelle*.

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-on-Tyne—Sonata No. 8, *Rheinberger*; Sortie alla Bach, *Jean Vadon*; Overture to 'St. Paul.'

Dr. M. P. Conway, All Saints', Eastbourne—Fantasia and Fugue in F sharp minor, *Bubeck*; Marcia Eroica, *Stanford*; Pièce Héroïque, *Franch*; Scherzo-Fugue, *Lenare*; Fantaisie in E, *Wolstenholme*.

Dr. Caradog Roberts, Siloa Chapel, Aberdare—Concert Overture in C minor, *Hollins*; Toccata in B minor, *Gigout*; Choral Improvisation, *Karg-Elert*; Fugue in G minor, *Bach*.

Mr. H. Stubington, St. Lawrence Jewry—Rhapsodie on Two Breton Carols, *Ropartz*; Toccata in F sharp minor, *Halton*; Finale (Symphony No. 2), *Vierne*; and Chorale Preludes by *Pachelbel*, *Bach*, and *Böhm*.

Mr. W. H. Selby, St. John's, Workington—Prelude and Fugue in B minor, Fugue in G minor, and three Chorale Preludes, *Bach*; Prelude on a Theme by Tallis, *Darke*.

Mr. F. J. C. Dalrymple, Canton Parish Church—Prelude and Fugue in G minor, *Dupré*; Andante (from String Quartet), *Debussy*; Final in B flat, *Franch*; Allegro (Symphony No. 4), *Vierne*.

Mr. Francis W. Sutton, Alexandra Palace—Toccata in F, *Bach*; Overture to 'Egmont'; Berceuse and Carillon, *Vierne*; Allegro vivace, Allegro cantabile, and Toccata, *Widor*.

Mr. Herbert Knott, St. Mary Magdalene, Taunton—Air with Variations (from Symphony in D), *Haydn*; Toccata in F, *Bach*; Introduction and Minuet in E, *Lloyd*; Lament, *Harvey Grace*; Introduction and Toccata, *Walton*; Sonata No. 3, *Mendelssohn*; Psalm-Prelude No. 2, *Herbert Howells*; Two movements from Suite 'Paulus,' *Malling*.

Dr. Alfred Abdy, Holy Cross Church, Uckfield—Sonata in the Style of Handel, *Wolstenholme*; Two Studies for Single Stops, *Goodhart*; Cantilene in F, *Rheinberger*; Final in B flat, *Franch*.

Mr. Claude Allen, Havant Congregational Church—Overture to 'The Mastersingers'; 'Epinikion,' *Rootham*; Prelude and Fugue, C. V. Allen; March on a Theme of Handel, *Guilmant*.

Mr. Archibald Farmer, St. Lawrence Jewry—A Reger programme: Prelude in B minor, Intermezzo, Scherzo, Ave Maria, Toccata, Sonata No. 1, and four Chorale Preludes.

Mr. E. Emlyn Davies, Westminster Congregational Church—Prelude, Fugue, and Variation, *Franch*; Air, Variations, and Final Fugato, *Smart*; Adepte Fideles, *Karg-Elert*.

Mr. Philip Miles, All Saints', Eastbourne—Fantasia and Fugue in G minor, *Bach*; Sonata, *Reubke*; Symphony No. 6, *Widor*; Two Chorale Preludes, *Brahms*.

Mr. Caleb E. Jarvis, Whitworth Hall, Manchester—Pæan, *Harwood*; Rhapsody in A minor, *Saint-Saëns*; Choral No. 3, *Franch*; Prelude and Fugue on BACH, *Liszt*.

Mr. Allanson G. Y. Brown, St. Oswald's, West Hartlepool—Prelude and Fugue in G, *Bach*; Pastorale, *Scarlatti*; 'Casse-Noisette' Suite, *Tchaikovsky*; 'Bridal March' and Finale ('The Birds'), *Parry*.

Mr. J. A. Sowerbutts, St. Lawrence Jewry—Festival Prelude in D, *Sowerbutts*; Elegy, *Sweeting*; Introduction, Passacaglia, and Fugue, *Willan*; Gavotte-Caprice, *Waters*; Prelude on 'The Twelve Apostles,' *Erlebach*.

Mr. G. M. Whitehouse, Cannock Parish Church—Air, Variations, and Fugue in A, *Smart*; Fugue No. 14 ('The Art of Fugue'), *Bach*; Festal March, *West*.

Dr. L. A. Hamand, Malvern Priory Church—Fantasia and Fugue in C minor, *Bach*; Choral No. 2, *Franch*; Chanson, *Vierne*; Prelude on 'Andernach,' *Healey Willan*; Andante in C minor, *Frank Bridge*.

#### APPOINTMENTS

Mr. John Dempster, city organist, Adelaide, S. Australia. Mr. Leonard Foster, choirmaster and organist, St. Thomas's, Regent Street, W.

Mr. D. L. Southcombe, organist, Union Church, Hanwell, W.

Mr. J. Branford Strong, choirmaster and organist, Parish Church, Deal, Kent.

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Miss Fairbr  
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Miss E. H.  
Miss A. J.  
Paul A. Mc  
Dr. Walter  
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Major F. B  
Miss F. Mc  
Mrs. E. Ga  
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The appeal for a Fund to provide an Organ for the Boys' Garden City at Woodford Bridge is not meeting with as ready a response as had been hoped. We publish below the second List of Contributions. Some £1,400 is still required, and we would commend the appeal to the prompt and generous support of our readers.

## DR. BARNARDO'S HOMES

APPEAL FOR ORGAN AT THE BOYS' GARDEN CITY,  
WOODFORD BRIDGE

## SECOND LIST OF CONTRIBUTIONS

	£	s.	d.
Amounts previously acknowledged...	207	6	0
Miss Helen Poole	10	0	0
James M. Preston, Esq.	1	1	0
Messrs. Alpe Brothers, Ltd.	2	0	0
Mrs. Linnell	5	0	0
Anonymous, 'R. and F.'	1	0	0
Edward Crabtree, Esq.	2	6	0
The Incorporated Guild of Church Musicians, per Dr. T. Westlake-Morgan	5	0	0
Henry Baillie, Esq.	10	0	0
Miss H. M. Emerson	1	0	0
Anonymous, 'Jock'	2	6	0
Miss E. Phillips	3	0	0
Messrs. David Glen & Sons	5	0	0
R. J. Lesslie, Esq.	3	3	0
Mrs. Milroy	1	1	0
Messrs. Fairbrother	2	0	0
A. M. Goodhart, Esq.	1	1	0
Miss D. Courthorpe	1	1	0
Anonymous	10	0	0
F. C. Brydon, Esq.	10	0	0
Miss E. H. Frost	10	0	0
Miss A. J. Aird	2	6	0
Paul A. McEwen, Esq.	5	0	0
Dr. Walter Carroll	10	0	0
Dr. John Ivinney	1	1	0
John H. Bainbridge, Esq.	10	0	0
The London and North Eastern Railway Musical Society, per A. W. Headley, Esq.	1	5	6
Anonymous, 'M. K. M.'	2	0	0
Miss D. E. Smith	2	6	0
H. C. T. Gill, Esq.	1	0	0
W. Barrand, Esq.	1	0	0
Messrs. Snell & Sons	2	6	0
W. M. Brooke, Esq.	1	0	0
A. Earnshaw, Esq.	10	0	0
Major F. B. Dalrymple	1	1	0
Miss F. McDonald	5	0	0
Mrs. E. Galloway	2	6	0
Miss S. E. Ackley	5	0	0
Miss Holey	1	0	0
Miss K. Farrow...	2	6	0
Mrs. Minto	2	6	0
Miss K. M. Artell	2	6	0
Anonymous, 'E. H. E.'	10	0	0
Miss E. Warth...	5	0	0
Miss A. Gammon	2	6	0
Arthur Dearden, Esq.	1	1	0
Messrs. Dixon Brothers	1	1	0
Miss M. C. Shearer	5	0	0
Anonymous, 'Guildford'	10	0	0
	£251	18	6

## Letters to the Editor

## FESTIVAL FACTS, FIGURES, AND FALLACIES

SIR,—I am sure all who are interested in competition Festival matters will welcome your promise to go fully into the many sides of this work. May I suggest a few notes for development by you? In a recent issue of the *Music Journal* which the B.M.S. shares with the I.S.M., a correspondent made the suggestion that more musicians should enter the adjudicating field. I find, however, that there are apparently more aspirants than can be accommodated with work. In the February issue of the *Journal* I quoted figures which I think show this. Incidentally, I took the Federation's Year Book as giving the appointments of judges for two years only, whereas the list covers the last two years and the year to come; therefore my figures are even more against the new adjudicator than I thought. Briefly, the 1929 Year Book shows that there were fourteen hundred engagements in the three-year period which its list covers; these were filled by four hundred and thirty adjudicators—a paper average of a fraction over one engagement a year. And eighty per cent. of these men achieved no more! But

twenty-two of the most popular judges—all good musicians, and almost all prominently before the public in other capacities—had between them four hundred and fifty-six engagements; that is, one twentieth of the judges had between them nearly a third of the work.

But figures from the new Year Book (1930) show that, with an increase of only five per cent. in the number of engagements going (the actual number of affiliated Festivals remains the same as last year—two hundred and nine), there is a rise of over ten per cent. in the number of people seeking work; and the number who have only one engagement a year is now three hundred and sixty, as against three hundred and thirty-seven last year. The number of the almost 'workless' thus increases, and is likely, with present methods, to increase. Five years ago, in 1925, there were only three hundred and twenty-eight adjudicators seeking a footing. Now there is an increase of over a hundred—in five years. If that increase goes on, it is obvious that the ratio of aspirants to possible engagements (which latter increase only slightly) will become such that, presuming the most popular men retain their practices intact (never mind increase them, as they will naturally hope to do), there will be less and less work for the unknown man. His great need is to become known, and there the machinery of the Federation seems to work very badly. It does not enable him to do so.

In view of these figures, it is clear that no one ought to encourage professional men to look to adjudicating as a possible new field for their activities—especially in view of what one hears about certain methods of advertisement and recommendation—methods which, I know, are scorned by the majority of men.

I venture to make a few more suggestions for your and your readers' consideration:

1. Is not the Festival movement, as regards its machinery, needing adjustment? Like many good things, after five or ten years it gets rusty, and needs readjustment to circumstances that could not at the start be foreseen.

2. In particular, should adjudicators be appointed to the Central Board of the Federation's governing body? And if they are, should they not frequently retire, and not be eligible for re-election for a period—as is the case with so many committees? It must be remembered that these gentlemen are in competition for work with their fellow adjudicators.

3. Arising from this last sentence, is it professional etiquette for one or two of these governing adjudicators to be constantly criticising their fellows, in public meeting? On p. 39 of the current Year Book appears such a criticism: 'Adjudicators must get down to the laboratory work'; it is preceded by the statement that 'there is need of an influx of new blood on the adjudicating line.' Will anyone tell me how this new blood is going to get a chance to flow? (Please glance again at my figures, above.)

4. Festival committees may wish to engage a new adjudicator. How are they to know who, of the four hundred and fifty-odd almost unknown aspirants, is a good man? Committees and secretaries may inquire of each other, but they do not, apparently, get much good news from their chats. If they do inquire diligently, how is it that so few men get more than one engagement a year? Someone, I believe, once suggested a register of adjudicators' qualities, to be made up from secretaries' reports; these reports to be made annually, and the register to be available for the use of any secretary or committee. Some may think this an unworkable proposal. I do not know; but it might be worth discussing, because something must be done if new judges are to get a fair chance. At present, secretaries naturally go for the best-known names, and so long as they have a score or so of these to try, why should they go outside?

5. Is there, in general, now sufficient need for a Federation, which is expensive, and seems to be in need of money? It has done good work, but is it possible that, like the machinery of other new

organizations, it makes itself largely unnecessary, in time, by very reason of its early helpfulness? It starts the affair, which can afterwards run with much less power.

6. If the Federation is worth while, how can it be managed so as to provide work for good new adjudicators—for I suppose no one imagines that among the hundreds of men who get only one engagement a year, there are not, say, at least a score potentially as useful and helpful to competitors as the score of men who are now getting a third of all the work?

7. There is arising a type that may be called the professional adjudicator, full of stereotyped exhortation and wise saws, and with a certain amount of what I may call stage technique. Several of these men are making a full income from this source. They will naturally wish to increase their practice, and how are they going to do so if the almost untried man is to get his chance? In the earlier days of the movement it seems to have been felt that one of its best qualities lay in getting the occasional services of musicians who could not give a great many weeks in the year to adjudicating, but who were prepared to bring a ripe general professional experience to bear on the work. Very few such men have prospered; the majority have been crowded out—how or why I do not know. It may be simply the pressure of excessive numbers; there may be other reasons. I throw out the question, then: Is the purely professional whole-time adjudicator likely to do most good to the movement, or not? It is an interesting question, I think.

These suggestions will, I hope, arouse others from your readers. They are put forth in friendliness to the movement and its multitude of hard workers in town and village.—Yours, &c., SCRUTATOR.

#### 'THE ARTS IN REVOLT'

SIR,—Mr. Boughton's exposition of his attitude towards modern art no doubt appeals to a type of Englishman. The popular press contains many positive assertions to the effect that the music of Bartók is as the noise of cats and dogs, that 'all modern art' is nonsense. Such comments supply their own criticism. Mr. Boughton has chosen to introduce into 'criticism' of modern art political propaganda. It is his contention that the art of the past is great because it appeals to the masses; great artists have been good socialists. Mr. Boughton objects to 'futurism' because its artists are capitalists, *i.e.*, they appeal to the intelligentsia rather than the masses. Those of us who know something of modern art are aware that 'futurism' was an unimportant movement in painting, originating in Italy about twenty years ago and dying ignominiously there. It comes as a surprise to learn that Mr. Boughton regards as 'futuristic' all art from the Impressionists to the present day (exclusive of imitations of Wagner and other classical art). Mr. Boughton would place high in artistic worth the paintings of Prof. Tonks and very low the work of Cézanne. Mr. Boughton is, of course, entitled to his opinion.

Mr. Boughton's remarks concerning modern music are not worth considering, since he has evidently heard none without first being biased against it, and has not taken the trouble to examine scores. We do not expect the masses, on behalf of whom Mr. Boughton speaks, to examine scores; they have other more important things to do. But we expect a critic to look at a score from time to time; it makes his work easier and more accurate. The difference between Mr. Boughton and the masses is that the English people are very generous to what they cannot at first understand. In the concert hall they invariably show good manners, seldom hiss, and never descend to a display of uncontrolled abuse.

It is against Mr. Boughton's abuse that I wish to protest. The English have little reputation abroad for artistic appreciation or for sympathy with contemporary ideas and ideals. They have, however, so far escaped the accusation of extreme bias and ungentlemanly railing. Mr. Boughton insults those of us who

appreciate modern art no less than those who create it—composers, painters, writers, conductors, audiences, individuals; the Dutch who hold Schönberg festivals, the French and the Germans who give annual Stravinsky festivals. Mr. Boughton abuses them all on behalf of the English masses. He calls Whistler a 'guttersnipe' and Stravinsky a 'charlatan' who 'deliberately directs' people to 'dirt and discord'. Modern artists take 'a contemptible advantage' and 'damnable confound' the public. The B.B.C. receives the usual narrow-minded attack. Mr. Boughton is neither gracious nor grateful—grateful for the Proms, the symphony concerts, the regular People's Palace concerts, and the vast store of entertainment this marvellous institution so generously gives to all tastes. Mr. Boughton can only grudge the occasional Contemporary Music programmes, which he calls 'refuges for decayed ungentle folk.'

Mr. Boughton has clearly made up his mind on all these subjects; no modification of them is probable. He has been called 'a street-corner politician using music as a stalking-horse.' It is fairly evident that no form of apology will be forthcoming. It will perhaps be sufficient if we protest that Mr. Boughton in no way reflects the English attitude towards modern art. Their sense of humour fosters a spirit of give-and-take.—Yours, &c., ARTHUR E. BROWNE.  
London.

SIR,—Mr. Rutland Boughton's series of articles being at an end, I should be obliged if you would allow me to make a few comments on his conclusions; not that I have any hope in getting Mr. Boughton to change his mind—that is obviously made up once and for all—but I should like to try to prevent some of his readers from being carried away by the more faulty of his arguments.

Mr. Boughton, I gather, objects to the intellectual side of modern art, which for some unknown reason he labels 'futurism.' There is no such thing as futurism in the art of to-day. Futurism was a negligible Italian art movement, started and puffed into newspaper notoriety by Marinetti twenty years ago. Among the artists who signed its earliest manifestos were Severini, Casella, Apollinaire, and Nevinson. It soon degenerated into a political movement, and the term 'futurism' has now become a meaningless journalistic tag. Mr. Boughton might just as well talk about Bolshevism in art.

Mr. Boughton cites Stravinsky as the typical 'futurist' composer of to-day. If Mr. Boughton means that Stravinsky points the way to the music of the future, he is probably confusing him with Schönberg. Ever since 'Pulcinella' (1919), each succeeding work of Stravinsky's has served to emphasise how deeply his music is rooted in the past and how sincere is his admiration for the 18th-century composers, and for Weber, Glinka, and Tchaikovsky. Earlier works, such as 'The Rite of Spring,' 'Les Noces,' and the songs which Mr. Boughton seems to find so distasteful, show that his knowledge of Russian folk-song is second only to Kastalsky's. What is there for Mr. Boughton to quarrel with in that? But I suspect Wagner to be the real bone of contention.

Mr. Boughton, as his own music-dramas show, is a fervid admirer of Wagner; Stravinsky is not. In Wagner, Mr. Boughton sees the true type of aesthetic revolutionary. "The Flying Dutchman," he writes, 'was a revolt against affected and foreign forms of opera.' Yet it is curious to reflect that the present revival of interest in 'The Flying Dutchman' consists partly of admiration for the way in which the young Wagner used the operatic conventions of his time, and partly of relief in escaping from the colossal ponderosities of the mature Wagner. The musical sympathy of to-morrow will be with Verdi rather than with Wagner; and it seems that 'The Flying Dutchman' is likely to prove revolutionary in more ways than one.

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Regard I, in turn

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[We ar It was in escaped.—

Mr. Boughton then proceeds to examine the suggestion of a friend that 'futurists (*sic*) want to cut out all emotion from art.' To anyone conversant with modern æsthetics such a suggestion is nearly as ludicrous as Mr. Boughton's solemn acceptance of it. What Mr. Boughton's friend may have meant was that certain modern artists want to cut out all extraneous emotion from their art. It is clear, however, that at the back of Mr. Boughton's mind is a vague memory of certain pronouncements on Stravinsky's music that have been made by Stravinsky himself and by his friends, *e.g.*, that both expression and emotion have been banished from his Symphonies for Wind Instruments. It is easy for anyone who has taken the trouble to look at the score of the Symphonies to understand what Stravinsky means. But, naturally enough, like all artists who begin to theorise about their art, like Haydon, Seurat, and Wagner, he is wrong. It so happens that the contrasted moods of the Symphonies make them a most expressive elegy dedicated to the memory of Debussy.

Mr. Boughton cannot but excite admiration for the way in which he shadow-boxes. Critics might have been forgiven in 1914 for being deluded into thinking that Stravinsky was some sort of a revolutionary in music; but such a mistake is absurd to-day. Let Mr. Boughton have a look at Stravinsky's music. It is more interesting to hear a critic speak of something that he really knows and understands than to listen to vague generalisations based on rumour and hearsay.

Mr. Boughton's views on ethics and obscenity call for no remark.—Yours, &c.,

9, Duchess Road, ERIC WALTER WHITE.  
Clifton, Bristol.

SIR.—Mr. Rutland Boughton has now concluded his stimulating contribution, 'The Arts in Revolt.' In each number of the series I have been expecting to find him noticing a brochure published in 1918 entitled, 'Heresy in Art; The Religious Opinions of Famous Artists and Musicians,' which had already covered the ground that Mr. Boughton goes over anew; but he has not mentioned it.

It is highly probable that neither Mr. Boughton nor your readers may have heard of this brochure, and that is why I call attention to it.—Yours, &c.,

E. A. REYNOLDS.

#### MICHEL ANGELO

SIR.—Certain facts indicating Michel Angelo's moral weakness cannot be disputed: his letter of July 2, 1546, to Lorenzo de the Magnificent addressed to *Botticelli*, the timid nature of his support for Savonarola, and his desertion of Florence when he was in charge of its fortifications. That certain hero-worshippers have excused such weaknesses because the artist nursed his own brother when stricken with the plague, or because of his undeniable assertiveness as craftsman, in no way invalidates my argument.

Regarding Michel Angelo's physical weakness, may I, in turn, quote from Mr. Gerald Davies's book?

'The mental energy which compelled a bodily frame of less than average strength—it will not be forgotten that his childhood was very sickly, and the last twenty years of his life weighed down by a painful disease—to accomplish the work of two or three ordinary men . . .'

This is perhaps enough to dissipate Mr. Keech's suggestion that Michel Angelo had 'a constitution of iron.' Darwin, Wagner, and other men have done great work in spite of weak health.

But the fact that Mr. Keech ended his letter with a phrase which, being without wit, must be read as insult, is perhaps the best answer to it.—Yours, &c.,

Kilcote, RUTLAND BOUGHTON.  
Newent, Glos.

[We are sorry about that phrase of Mr. Keech's. It was intended to be blue-pencilled, but somehow escaped.—EDITOR.]

#### 'THE SPIRIT OF THE AGE'

SIR.—Mr. Eric Farthing agrees with me that mediocrity reflects the events of the age, but maintains that this is not the same thing as a reflection of its spirit. At this point he misquotes me by omitting an adjective. I did not 'boldly assume' the spirit of an age to be trivial; I wrote 'commonly trivial.' Anyone who said that the men of the 16th century, for instance, were occupied with trivialities, would be a fool.

Mr. Farthing seems to be annoyed by the 'introduction of Greek words'—why, I do not understand. They were written in order to make plain the meaning attached to 'soul'; the meaning of St. Paul, and not of the man in the street. Unless my critic denies that music makes its appeal to the soul, and religion to the spirit, I fail to see his objection.

I certainly stated that the spirit of the age was 'always material, of the earth, earthy.' But Mr. Farthing is quite wrong in assuming that I find 'the criterion of this spirit . . . in contemporary political events' only. I mentioned many other things—the revival of the study of Greek literature, the Renaissance, indifference to religion, the South Sea Bubble, and so on. Can my critic point to any period of history in which the great mass of humanity was not intent upon earthly things?

Again I am misquoted. Mr. Farthing writes: 'We are invited to say that because the major part of the output of these masters is religious, they therefore do not reflect the spirit of the age.' What I said was this: 'Even their secular works, whether vocal or instrumental, reflect nothing of the restless spirit of the age.'

But Mr. Farthing totally misconceives what is meant by such an expression as 'the spirit of the age.' He thinks it can be gauged by the number of eminent mathematicians appearing at a given epoch! He must turn his back upon these, and acquaint himself with the opinions and actions of *οἱ πολλοί*—if he will forgive the Greek. He would scarcely maintain that the spirit of the age, in the 1st century A.D., was embodied in Christ? The spirit of the age is to be sought for, not upon the mountain peaks, but in the plains. He mentions Wesley; but there was nothing of the 18th-century attitude about Wesley; his whole life was a protest against it.

The length of my critic's letter is very nearly equalled by its inaccuracy. He says that Newton and Leibnitz were contemporaneous with Handel and Bach. When the latter were born, Newton was forty-three years old and Leibnitz only four years younger. As well might one say that Beethoven and Wagner were contemporaries—there were only forty-three years between them! If Mr. Farthing's facts were genuine there would still be nothing in them; but as it happens, his facts are fictions.

By the way, Mr. Farthing's letter is the only place in which I have seen mathematics described as an art. I have always thought it was a science; and one definition of art given in the dictionaries is, 'The opposite of science.' My paper referred only to the fine arts.

Both Dr. Froggatt and Mr. Gabriel Sharp make this shallow mistake; one looks for Frederick's unprincipled (?) actions reflected in the "St. Matthew" Passion, the other finds a Catholic expressing revolt in an "Ave verum." (I do not know what the note of interrogation may signify. It is rather late in the day to attempt the white-washing of Frederick II.) I never looked, &c. It was the gentleman whose lecture gave occasion for the writing of my paper who maintained that musical composers reflected the spirit of the age.

I pass over the next two paragraphs of Mr. Farthing's letter, because I do not comprehend them. I always feel out of my depth when the terms of one art are applied to another—far more when the terms of a science get mixed up with those of an art. If I knew what was meant by rhythm in mathematics, and what

by statics in music, I would study my critic's observations—and doubtless I should disagree with him.

Of course, I don't know how your readers feel about it. It may all be as clear as mud to them. Mr. Farthing concludes by asking them: 'Is it now hard to see why the "St. Matthew" Passion and "The Messiah"—not the event-reflecting operas of Handel—really do reflect the spirit of the age?' I conclude by replying: harder than ever.—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT.  
Denton Road, Twickenham.

#### HER CAP AND GOWN

SIR,—It is possible that readers of your stimulating periodical will be interested in an incident which occurred at the Lytham St. Anne's Musical Festival a year or two ago, and which may add a little piquancy to Mr. Percy Scholes's article 'How the Slipper-Maker's Daughter got a Diploma.'

I was walking away from one of the competition halls with one of our leading adjudicators when we were approached by a mother of a competitor, who was just over the age of thirteen, and who had been competing in the Pianoforte Class just concluded. She asked the adjudicator why her daughter had received so few marks, when she thought she should have won. (Most mothers think this!) The adjudicator, desiring to help, looked up her marking sheet, and remembered that this was the hopeless dud of the class. He gave the mother some very sound advice, and told her the real position, which could not be stated in public, though it had been obvious to all the other listeners. Imagine our surprise, therefore, when the mother produced a photograph of the child in cap and gown, and flourished it before us, saying, 'There! look at that! The men that gave 'er that knew what they was talking about, and you call yourself a judge!' She left us castigated, chastened, and crushed. I returned to my home, looked at my University hood and gown, and thought of a remark heard so often—'E! He's got letters after 'is name!'—Yours, &c.,

Festival Offices,  
Lytham.

IVOR COOMBS  
(Hon. Secretary).

#### VISITING CRITICS OF CHURCH CHOIRS

SIR,—My attention has been called to the letter in your January issue under the above heading. I make no comment on the letter itself, but lest it might be inferred from a reading thereof that the report complained of was typical of the articles we were publishing weekly, I would make it clear that, contrary to Dr. Alcock's experience, our critic is himself a well-known local organist, and was for many years also a choirmaster. I understand the attitude of those who say that a professional musician should not criticise the work of those who may be his competitors, but this apart, the only alternative seemed to be an amateur critic on the lines of Dr. Alcock's clergyman. You, Sir, will, I am sure, appreciate the difficulty of finding an expert musician who could write. The two abilities are not frequently combined under one hat, and those of our writer's competitors who complained when the series was announced will, I think, by now have proved that their doubts were groundless.—Yours, &c.,

HERBERT ARCHER  
(Managing Editor and Director,  
Derby Mercury and Express, Ltd.).

[This letter came too late for our February number. Mr. Archer has missed the point of Dr. Alcock's letter, and of the editorial comment in the December *Musical Times* to which it was supplementary. We repeat the passage, therefore. Critical articles of the type complained of by the Derby Organists' Association are unjust because choirmasters to-day are working under great difficulties; without a complete inside knowledge of the difficulties peculiar to each of the churches visited, no critic can write fairly. We said:

'It might well happen that the worst service, and therefore the one that called forth the most adverse

criticism, is to be heard at a church where the organist is doing hard work under handicaps known only to himself. There is much in the Church music of to-day that calls for improvement (though on the whole things are decidedly better than they were fifty years ago), but the way to reform is not by means of articles in the daily press based on an isolated visit, and written without knowledge of local conditions.'

If Mr. Archer will read Dr. Alcock's letter he will see that it was concerned with adverse criticism of service from which all the basses (two!) and half the altos (one!) were absent through sickness—a handicap of which the critic was unaware.—EDITOR.]

#### THE HUMAN VOICE AS AN ORCHESTRAL INSTRUMENT

SIR,—In his report of the recent performance of Vaughan Williams's 'Flos Campi,' 'R. C.' writes, in the *Daily Mail*: 'The wordless chorus is the drawback of this work.' I entirely agree. The colour of the human voice does not blend with those of the orchestra, and its usage there, shorn of its natural office, the gift of speech, adds nothing to the artistic merit of a musical work; rather it detracts from it. It might be compared to a grey smear over a beautiful painting, obscuring the delicate tints.

The use of the *bouche fermée* for a small section of a chorus, as found in some part-songs, is legitimate enough, since it suggests a quasi-orchestral (strings or wood-wind *sostenuto pp*) accompaniment to the other voices. So with the wordless ejaculations, either comic or tragic, met with in opera or revue—which usually have a good effect.

Long stretches of 'wordless' chorus-singing in a lengthy orchestral work become tedious immediately after the interest of their novelty has subsided. But are not the singers themselves partly to blame for this policy on the part of composers? The lack of clear enunciation in most chorus-singing, and with many soloists, has become so deep-rooted a complaint that it is small wonder musicians should deem it hardly worth while setting words for people who are too lazy to learn how to articulate clearly. Perhaps the particular weakness was in Vaughan Williams's mind when he wrote 'Flos Campi.'—Yours, &c.,

A. E. PURDY.

#### 'THE LEE SHORE'

SIR,—I am afraid this will be a belated reference to the matter on which I am writing to you, but in re-reading the October *Musical Times* I noticed your reviewer's reference to 'The Lee Shore,' in which he says the phrase 'O God! to think man ever comes too near his home,' has no more meaning for him than it used to have.

Is not this rather surprising, seeing it is the climax of the whole thing? A 'lee shore' is the most dreaded of all the mariner's predicaments, and in this instance I take it the boat is unable to make the harbour, and thus is in the most dangerous position by being close inshore in a gale.

To my mind the outburst is the *raison d'être* of 'The Lee Shore.'

I may add I am a member of one of the two male choirs at Victoria, the Victoria Male Choir, a comparatively new organization, an outcome of the 'festival' spirit which is strong here. The other choir, the Arion Club, is, I believe, the oldest male choir in Canada. The former choir is just now practising 'The Lee Shore,' by Cyril Jenkins—hence my interest in your reviewer's comment.

Trusting you will pardon my temerity in suggesting the above in reference to 'The Lee Shore,' and expressing the enjoyment I get out of the *Musical Times*.—Yours, &c.,

3740, Douglas Street,  
Victoria, B.C.

H. I. CURTIS.

SIR,—I from Mr. the recent pressure of the solo before we only have practice The story 1929 are 187

Bombardier Ophicleide Trumpet Clarion

Mr. Dr. overwhelmed of a Trom fitting at which is free in to addition to Palace or exclusively 234, Fe

SIR,—Of the *M* the tune of North-military li of this tu Marches' expounded picked up made int 1913 my (where he camel disc called 'Za ran as fol



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ALEXANDRA PALACE ORGAN:  
SOLO CLIMAX REEDS

SIR.—In your February issue there appears a letter from Mr. W. C. Durward which suggests that during the recent rebuild, there has been alteration of the pressure of two of the heavy solo reeds. This is not so, the solo heavy reeds having been restored exactly as before without alteration of pressure. The names only have been changed, to accord with modern practice.

The stops referred to under the names in 1875 and 1929 are given below:

	1875	Wind	1929
Bombardon	16	15-in. <i>pressure</i>	16
Ophicleide	8	15-in.	8
Trumpet harmonic	8	20/25-ins.	8
Clarion	4	20/25-ins.	4

Mr. Durward appears to have been somewhat overwhelmed by the brilliance, yet suggests the addition of a Trompette Militaire 8-ft.—similar to the one I am fitting at St. Paul's Cathedral. This stop, the tone of which is based upon the French cavalry trumpet, is so free in tone that I would not care to contemplate its addition to the Tuba ensemble either at the Alexandra Palace or anywhere else—it is intended for 'solo' use exclusively.—Yours, &c.,

HENRY WILLIS.

234, Ferndale Road, S.W.9.

## 'WOUNDED HEART'

SIR.—On p. 137, second column, of the February issue of the *Musical Times*, 'L. C. S.' sends you a version of the tune 'Sakhmi Dil' which he thinks the natives of North-West India picked up from some European military band tune. The B.B.C. broadcast a version of this tune in its last programme of our 'Regimental Marches' only a month or two ago. The expert who expounded them explained that the tune had been picked up from the natives of North-West India and made into a regimental march. Somewhere about 1913 my brother returned from North-West India (where he had been employed in scientific researches on camel diseases) and dictated to me a Pathan melody called 'Zak-mi-dhil' or the 'Wounded Heart,' which ran as follows:



I have transposed his version from C to G for comparison with that of 'L. C. S.'

I remember that he remarked that it was about the only native tune which he heard that resembled European tunes. It seemed very popular with the natives. His version, broad, simple, and expressive, with its charming ending on the dominant note, inspired me to write a set of variations on it, hence my special interest in the tune. Perhaps some of our Indian friends might be able to tell us something about it.—Yours, &c.,

JOSEPH LEESE.

128, Ashley Road,  
U. Parkstone, Dorset.

## BIOGRAPHIES FOR THE YOUNG

SIR.—In the excellent review of our new series of Biographies which appeared in your last issue, your reviewer seemed to think that the alteration in the title of the Bach Biography is a misprint. Will you permit us to say that the change of title is intentional? At the outset we adopted the American title, 'The Child's Own Book of the Great Composers,' but we soon found that the books which had been completely

re-written by Miss Gertrude Azulay had a much wider appeal than the title suggested. We therefore altered the title to 'Youth's Own Book of Great Composers,' and the series will be published in future under this name.

The question of musical excerpts had also not escaped our attention, and in view of the fact that a great many of the children who read the books are unable to play an instrument, we are hoping to arrange shortly for the issue of a series of gramophone records in connection with each biography.—Yours, &c.,

295, Regent Street,  
W.1.LESLIE A. BOOSEY  
(Director, Boosey & Co., Ltd.).THE PRAYER BOOK VERSION OF THE  
PSALMS AND ITS MUSICAL RENDERING

SIR.—May I point out, and if necessary apologise for, one or two misprints in my notes on the above, in the February issue of the *Musical Times*? They may be partly my own fault, but not entirely so, at all events as regards the spelling of my own name.

In the second and third examples given beneath the music-type it is not quite clear that the second syllable of 'oxen' and the word 'not' are sung to the second *g*, and the omission of a bar-line between 'not' and 'known' obscures the fact that the latter word belongs to the E flat.

On p. 174, in the first rendering of the Gloria Patri there should be a bar-line as well as the colon between 'be' and 'World,' and some fourteen lines lower down a bar-line is required before the last syllable of 'inheritance.'—Yours, &c.,

HUGH GARDNER.

'Oakhurst,'

Harrow-on-the-Hill.

## 'ON PLAYING THE TRIANGLE'

SIR.—Mr. Wotton may care to know that the composer's substitute for the Triangle Solo in Liszt's E flat Pianoforte Concerto was:



as given, for instance, in Mr. Corder's 'The Orchestra,' p. 70. I have heard the concerto rehearsed with a bad triangle which gave a clear E natural. Neither the player nor the conductor seemed to mind this comic effect, worthy of Grock.—Yours, &c.,

99, Montpellier Road,  
Brighton.

A. M. GOODHART.

## CRUELTY TO CANDIDATES

SIR.—Will you please allow me to draw the attention of the Inspector of Cruelty to Examination Candidates to the hideous cruelty practised by Trinity College of Music in keeping its candidates for diplomas waiting a month for their results? The R.C.O. manages to let its 'customers' know at the end of the examination week—so why not the T.C.M., thus preventing many examination aspirants from becoming asylum candidates!

I hope that the T.C.M. will repent—otherwise it may be necessary for teachers to consider as an alternative the sending in of their 'weaker' pupils to one of those obliging colleges willing to state the results before the examination!—Yours, &c.,

T. H. HILL.

Buckland-in-Dover Parish Church.

## A WORKING MEN'S ORCHESTRA

SIR.—It occurs to me that readers of your journal would be interested to know that an attempt is being made to strengthen still further the orchestra of the Working Men's College, Crowndale Road, N.W.1.

With this end in view, the committee has been very fortunate in procuring the services of Mr. Charles Hambourg as conductor. There are vacancies for all classes of players, *i.e.*, violins, violas, 'cellos, &c.,

including all wind and brass instruments. Practices are held weekly on Friday evenings, commencing at 8.

A very hearty welcome will be extended to all newcomers, and I shall be happy to forward further particulars to anyone who will write to me at the College.—Yours, &c.,

Crowndale Road,  
St. Pancras, N.W.1.

C. V. FISH  
(Hon. Secretary).

Mr. Travers Adams asks us to say that the supply of free copies of his book 'The Central Point in Beautiful Voice Production' being now exhausted, he is unable to entertain further applications. Particulars concerning an extension of his offer in regard to soprano voices appears in his advertisement on p. 198.

A number of letters have had to be crowded out, mainly owing to late arrival. Mr. Archibald Farmer writes pointing out the mistake of comparing Reger and Karg-Elert. The gist of his interesting letter is summed up in his remark that 'whereas Reger's finest and most typical work is epic, Karg-Elert's is always lyric.'—Mr. Arthur Phillips, of Blandford, writes supporting the complaint of 'Novice' concerning an adjudicator's views on the tempo of Elgar's 'My love dwelt in a northern land.' He also refers to other arguable decisions that have come under his notice at various Festivals. Asking why such errors occur, he gives as one possible reason the fact that adjudicators often work for too many hours at a stretch, and so have their memory and other faculties impaired by fatigue. We think there is a good deal in this. Too often it happens that a judge, working single-handed, starts his most responsible work of the day by judging choral classes at an evening session after having already done a hard day's work with soloists. As Mr. Phillips suggests, the choral class work should be shared by two or three judges.—Another correspondent writes complaining that the London and Stratford Festivals overlap. He is probably not alone in having several pupils who wish to compete at both, and are unable to do so owing to their inability to be (like Sir Boyle Roche's bird) in two places at once. It certainly seems a pity that two large Festivals held in the London area should not manage to steer clear of each other's dates. This correspondent complains also of choral test-pieces being repeated within a few seasons, and also of the use of arrangements. He points out that there is no lack of suitable choral music, and that both repetitions and operatic arrangements are unnecessary.

## The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Amateur viola player wanted to join quartet. W. Hampstead district. Tuesday evenings.—E. POLITZER, 4, Mapesbury Road, N.W.2.

Baritone vocalist wishes to meet pianist (good reader) for mutual practice. Norbury district.—R. G., c/o Musical Times.

Tenor or baritone singer wanted for mutual practice of operatic duets, &c., with advanced soprano student.—L. S. P., 9, Castletown Road, W. Kensington.

Young gentleman pianist wishes to meet violinist and 'cellist for practice of classical trios. S. Manchester district.—TRIO, c/o Musical Times.

Amateur violinist wanted to meet pianist and 'cellist for trio practice. Correct intonation and accurate time-keeping essential. Music provided.—A. E. PURDY, 19, Egerton Road, S. Norwood, S.E.25.

Amateur pianist wishes to join quartet, or to meet other instrumentalists for mutual practice in accompanying.—G. M., 29, Natal Road, Thornton Heath.

Violinist wanted to join others for string quartet, pianoforte trios, and pianoforte quintets. Classical music. Wimbledon district.—M. M., c/o Musical Times.

Lady vocalist, advanced amateur, wishes to meet another lady, pianist and accompanist, for mutual practice. Good sight-reader. London, N.W.—H. C., c/o Musical Times.

Instrumentalists wanted for small amateur orchestra, rehearsing W.C.1 district.—Mr. L. W. STEVENS, 3, Shrewsbury Road, Harlesden, N.W.10.

All instrumentalists wanted to form amateur orchestra. Classical music.—Mr. J. CROSS, 10, Crossway, Grand Drive, Raynes Park, Surrey.

Good violinist and 'cellist wanted for trio and sonata playing. N.W. district.—B. C. A., c/o Musical Times.

Amateur soprano wishes to meet pianist for mutual practice. N.W. district.—Miss EDITH SALTER, 49, Adelaide Road, N.W.3.

Very capable pianist wishes to join good quartet, trio, or quintet, for chamber music practice. Also capable 'cellist required for trio or sonata playing.—W. B., c/o Musical Times.

Lady vocalists and all players willing to co-operate in work for the blind and others, are asked to write to Mr. John H. Moon, 7, Grove End House, N.W.8 New Women's Choir, Tuesdays (7-8), Orchestra (8-9.45), and on Fridays. Rehearsals, 3, Gray Street, W.1 (behind Selfridge's). Soloists required.

Enthusiastic instrumentalists (any instruments) wanted for amateur orchestra. Violas, 'cello, basses, and wood-wind particularly. Vacancies for a few violins.—CONDUCTOR, 67, Egmont Road, Sutton, Surrey.

Amateur players of orchestral instruments are wanted to join in weekly practice. Birmingham.—Miss ATKINSON, Shenstone, Lichfield.

Lady wishes to meet contralto, tenor, baritone, and bass to form madrigal party. Good sight-readers. London, N.W.—W. E., c/o Musical Times.

Lady pianist wishes to meet instrumentalists for practice of quartets, trios, &c.—S., c/o Musical Times.

## Competition Festival Record

### FESTIVAL TOPICS

By HARVEY GRACE

#### CHOOSING THE SYLLABUS

A correspondent asks me to discuss the choice of test-pieces. He affirms that the standard is still below what it ought to be. This may be true of a few Festivals, but not, I think, of Festivals as a whole. My experience is that those responsible for the selection of test-pieces are usually pretty sound so far as musical quality goes. Where they fail is in regard to a number of practical common-sense details. A test-piece has to answer a good many requirements besides that of musical quality; it would, in fact, be easy to compile a syllabus of unexceptionable artistic standard which would be a complete failure as a workable scheme.

I propose, therefore, to leave the purely musical question and deal with a number of details that musical selection committees are apt to overlook.

First, a word as to a question that often crops up: should the adjudicator be asked to compile the syllabus? Some readers may remember that this point was debated at a meeting of adjudicators at a Federation Conference held some years ago in London. The decision arrived at, and announced later at an open meeting, was that, as the preparation of a syllabus (even for a small Festival) made

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a big hole in a day's work, adjudicators should not be asked to undertake the job without a proper fee. Nevertheless, they would be willing, free of charge, to scrutinise a preliminary draft prepared by the committee with a view to suggesting such improvements as occurred to them. After all, the choice of the test-pieces is best made by the people on the spot; and there is the further point that in the process of drawing up a good syllabus some at least of the committee are improving their musical knowledge.

I think most adjudicators would agree that when they have found it necessary to suggest changes in a draft syllabus, it was for purely practical reasons, *e.g.*, the avoidance, in consecutive classes, of test-pieces in the same key, or a similar mood. Only an experienced adjudicator, or a committee that has both commonsense and imagination, is aware of a number of factors that ought to be taken into consideration in the compilation of a syllabus.

#### THE IMPORTANCE OF CONTRAST

During a discussion at the Federation Conference at Perth last autumn several speakers expressed the view that, although Festivals were increasing in number and competitors were as plentiful and keen as ever, there was in many centres a falling off in public interest. To a considerable extent such a decline is inevitable. The Festival has now ceased to be a novelty, and has to hold its own against a great increase of counter-attractions—not the least of them being the development of outdoor games that naturally resulted from the Daylight Saving Act. There are many more thousands of young people now playing games in the evening from the end of April onwards than was the case ten years ago, and choral societies find it hard to keep their attendance up to the mark when the extra hour of daylight starts. The late spring Festivals are thus hit in what used to be their strong department—the choral; and they suffer, too, from a falling off in the box-office receipts, for audiences are as eager as competitors to take advantage of the long evenings out of doors. This factor does not seem to have been mentioned at the Conference, but I am convinced that it counts for a good deal. Some speakers blamed the dullness of adjudicators for the decreased audiences; but I fancy that the one who complained of the dullness of the music and bad timing of the sessions hit a couple of good nails well and truly on the head. After all, the platform part of an adjudicator's work is a matter of minutes, whereas the music occupies hours. Moreover, dullness and lack of contrast in the music depresses the adjudicator no less than the audience, and is apt to affect his form. There is, however, this difference in the result: the adjudicator can't stay away from the next session, whereas the audience can—and a lot of it does.

I mentioned above the importance of contrast in key. It is not an unknown thing for *a* and *b* test-pieces to be in the same key—and a minor key at that. Even closely related keys should be avoided. For example, if test *a* is in G, and *b* is in D, the circle of keys covered by the two will be pretty much the same. We may even say that any pair of closely related keys should be avoided, for example, D major and G minor, G minor and B flat, and so on. The reader who thinks such details don't matter has either very little musical

feeling, or he has never sat through a long solo class lasting a whole morning or afternoon, with one tonality insisted on throughout.

No less important is contrast in mood and style. It ought to be obvious that the reason for setting *a* and *b* pieces is two-fold: (1) to test the competitor's versatility, and (2) to minimise the risk of monotony to the audience. Yet over and over again we find both *a* and *b* almost alike in mood, style, and pace. In the case of songs, if *a* is slow and sustained, *b* should be the reverse. As far too many singers can make a good show only if the music be of a leisurely kind, it would be better to set a couple of quick, light songs than a pair of slow ones. There is, however, no need to do either. It is quite easy to provide well contrasted pairs.

#### 'OWN-CHOICE' TESTS, ETC.

I believe that time and experience will show the desirability of increasing the proportion of 'own-choice' pieces. Certainly in solo classes with two tests one might well be an 'own-choice.' The objection to this plan is that it increases the difficulty of judging; but personally I have found the difficulty grow less and less with experience. There can be no question, I think, that this solitary drawback is more than balanced by the advantages: variety and attractiveness from the audience's point of view and the increased educational value of the session. The latter is, of course, dependent on an understanding that the adjudication takes into account both the taste and judgment shown in the competitors' choice. (Judgment as well as taste, observe; competitors have much to learn here. Often they choose pieces that are far too difficult, or that do not suit their voice and style.)

In choosing tests for vocal solo classes it is well as a rule to avoid songs that contain long passages for the pianoforte alone, whether at the beginning, end, or middle. If the class is a large one there will have to be a choice between cutting such passages, or unduly lengthening the class and boring the audience. Moreover, although it is important that singers should learn to deport themselves naturally during the playing of interludes, we must remember that the main object of the class is to test the competitors' singing, not their ability to remain gracefully silent.

As to length of test-pieces: instrumental solos are often far too long, and S.A.T.B. choral pieces sometimes too short. I have known large, well-equipped choirs paraded on to the platform to perform a test-piece that was all over in about a minute and a half, or a couple that together took no longer than four minutes. A choir ought to sing for five minutes at least, and there should always be two pieces, carefully contrasted in every way. There is no objection to a very short quick piece, if it is preceded by a long, slow one.

#### THE 'LIGHT AND HUMOROUS' PROBLEM

It is a truism that singers, both solo and choral, are usually at their worst in songs of a light or humorous character. I imagine that all experienced teachers of singing and choral trainers will agree that the study of good light songs—even a few definitely comic examples—is of great benefit in breaking down the stiffness and self-consciousness that spoils so much work that is otherwise excellent. Solo singers and choirs who cannot 'put across' a touch of comedy have still to acquire an important branch of interpretation.

Let one of our most popular vocal solo judges be our exemplar here: did anyone ever attend a recital by Plunket Greene without finding plenty of cause for smiles, and even for hearty laughter?

But when we try to meet this need in choosing a syllabus a difficulty arises. A personal experience will show its nature. I once judged a class of tip-top male-voice choirs in which there were eight entries. The committee, alive to the importance of light relief for the sake of both choirs and audience, had put down for the *b* test a capital humorous part-song. Choir No. 1 brought off the joke, and the audience roared. No. 2 also made no mistake about it, and the audience laughed again—but not so loudly. No. 3 could raise no more than a smile, and each successive choir was up against the handicap of an atmosphere of boredom that made itself felt. If this sort of thing happens with an entry of eight, what would be the condition of all concerned were a humorous song set for a large solo class?

Here, I think, the solution is to make the light item an 'own choice' piece. There is no lack of material, especially in the male-voice choir department. I believe that a good leaven of light vocal items, solo and choral, would benefit both the singing and style of the competitors and the exchequer of the Festival.

#### CHOOSE THE RIGHT KIND OF GOOD MUSIC

What is the 'right kind of good music' for Festival purposes? Surely it is that which, despite its high quality, makes a ready appeal. This kind of material is so abundant that there is no excuse for dulness on the one hand or cheapness on the other. At the risk of being misunderstood, I suggest that committees should not allow themselves to be stamped by enthusiasts who think that the solo classes should bristle with Bach arias, or Tudor ayres, or German *Lieder*, and the choral classes with Elizabethan canzonets and madrigals. Here the best may easily be the enemy of the good. I have known instances of such classes declining steadily owing to an over-severe or unbalanced regime. It must be remembered that (1) all these types of music call for some special technique or knowledge; (2) they are remote both in words and music from the common experience of most of the performers and the audience; and (3) they will appeal to no more than a minority of the hearers. Let them be used, but with discretion, *i.e.*, for specially advanced classes, and as mere occasional features in a scheme that as a whole should be calculated to attract *at once* both competitors and listeners.

#### INSTRUMENTAL SOLOS

I said above that instrumental solos are usually too long; they are also inclined to be hackneyed. Take one class alone—the advanced pianoforte solo. When the choice falls on Beethoven the opportunity should be taken of extending the knowledge of his music. The well-worn sonatas (the 'Pathétique,' 'Moonlight,' &c.) should be passed over in favour of such comparatively neglected examples as the F sharp major (first movement), the E minor (first movement), the 'Adieu' (first movement), 'Pastoral' (either first movement or Finale), and so on. In regard to the E minor Sonata, I suggest the first movement rather than the delightful Finale, because the latter is a rondo. In a class of more than two or three entries, a long rondo, however beautiful, may

become a terrible infliction. In the Beethoven example the main subject occurs five times. Multiply your entries by five, and you will realise the importance of avoiding test-pieces in which repetition is a feature.

Here, then, are some points that, no less than musical quality, ought to be taken into consideration by those responsible for the selection of test-pieces. I have no doubt that others will occur to the reader. My object, however, is not to be exhaustive, but to bring forward a number of instances sufficient to support my case. To readers who object that some of them seem to be trifling I reply that they rarely occur singly, and that their cumulative effect is so far from being a trifle that the executive of a Festival whose audiences are on the down grade need look no farther than the practical details of the syllabus for at least one of the reasons for the decline.

One other aspect of the syllabus must be mentioned here because it will almost certainly affect the future of the movement—I mean the standard of difficulty. My growing conviction during recent years is that test-pieces are, on the whole, too difficult. Better educational results will be achieved by giving competitors easier tasks and demanding a higher standard of performance. Beyond adding that this remark applies less to the old-established big Festivals than to the newer ones (especially those in rural districts), and that it has no reference to works for performance by combined choirs, I cannot go further into the subject here. I hope to give it detailed consideration in a later article.

We have received a copy of the 1930 Year-Book of the Federation of Musical Competition Festivals, which others can obtain for 1s. 3d. (including postage) from the office of the Federation at 22, Surrey Street, London, W.C.2. The book gives a list of the officers, committees, area councils, and members of the Federation; particulars of the Carnegie Orchestral Loan Library, of summer schools in which the Federation is interested, of Federation publications, and of the Federation's own National Festival for mixed-voice choirs at Liverpool in July; the constitution of the Federation; a full report of last year's Perth Conference; the balance-sheet; an alphabetical list of the cities and towns in which affiliated Festivals are held; particulars of Festivals, grouped according to areas (this section occupies a hundred pages); a calendar of Festivals according to date; particulars of various co-operating organizations; the names and addresses of over five hundred adjudicators and of all the Festival secretaries in alphabetical order.

There is also a short preface by the Chairman, the Rev. C. J. Beresford (joint hon. secretary of the People's Palace Festival), in which reference is made to the 'Bath Resolution.' This was a recommendation formulated at the Bath Conference of 1927, of a scheme by which Festivals might contribute to the funds of the Federation. Festivals were asked to add threepence to all entrance fees above two shillings, and to pay over the sum thus secured to the Federation, the payment of the threepence by the competitor being voluntary. Forty-six Festivals, says the report, have responded, and a sum of £160 obtained. It is to be hoped that in the course of the year at least half of the two hundred affiliated Festivals will have adopted the scheme, for it is very important that, in view of the diminishing of the grant from the Carnegie Fund, the finances of the Federation should be put on a firm footing. We recommend the other hundred and sixty hon. secretaries to consider the matter.

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Eleven years ago it was considered that the war had taken the life out of the competition Festival movement. It is now common knowledge that the movement has, on the contrary, been healthier than ever before; that it is not generally known that about half the existing Festivals were created after the war. It may be of interest to some readers to examine the stages of this growth. Here is the calendar of new Festivals affiliated to the Federation in the course of eleven years (in some cases foundation in the specified year means that the first Festival occurred in the next):

- 1919—North of England; Millom; Scunthorpe; Leicester; Enfield; West Lothian ... 6  
 1920—Teesdale; Wallasey; Mill Hill; Bedford; Fraddon; Devon; Border (Galashiels); East Scotland; Edinburgh; Perthshire; Northern Counties (Scotland); Stirlingshire; Dungannon ... 13  
 1921—Bacup; Hazel Grove; Stinchcombe Hill; Mid and West Herts; Thanet; Beddington, &c.; East Sussex (Women's Institutes); Winchester; Lanarkshire Upper Ward; Portadown; Pretoria ... 11  
 1922—Barnsley; Brighouse; Elsecar; Halifax; Bristol Co-operative Eisteddfod; Witney; Arran; Cambuslang; Dumfriesshire; Guernsey; East London (South Africa) ... 11  
 1923—Norfolk; Clare (West Suffolk); Suffolk; L.M.S.; Woodbridge; Chesterfield; Matlock; Mansfield; Guildhouse (W. London); Kensington; Buckingham; North and East Herts; East Grinstead; Plymouth B.M.S.; Isle of Wight; Portsmouth; Caithness; Carrickfergus; British Columbia ... 13  
 1924—Consett; Workington; Derby Free Church; Leyton; Wimbledon; Folkestone; Brighton; G.W.R.; Arbroath; Bute; Glasgow; Monklands; Western Australia ... 13  
 1925—Cambridge; Peterborough; Boy Scouts; Penge; Reigate; Wadebridge; Torquay; Southampton; Larne ... 9  
 1926—Scarborough; North Manchester; Carlton; Hampstead and Hendon; Hampstead Evening Institutes; Cheltenham; North-West Middlesex; New South Wales; North-West Ontario; Perth County (Canada) ... 10  
 1927—Heanor; Balham; Newbury; Amersham; Medway Towns; St. Dennis; Andover; Bournemouth; Banffshire; Kenya ... 10  
 1928—Staveley; Chelsea; London Co-operative; Twickenham; Sutton; Woking; Monmouthshire; Kimberley ... 8  
 1929—Lancaster; Paddington; Bromley; Herefordshire ... 4

Total: a hundred and fourteen new Festivals, of which eight are in the Dominions.

LANCASTER.—The new Festival was held on February 3 (children), and February 8 and 9 (adults). Under the direction of Dr. J. H. Reginald Dixon (organist of the Cathedral), as general secretary, and the well-known conductor, Mr. J. W. Aldous, as director of competitions, the Festival won the success that was to be expected in this competition-loving region. There were over three hundred entries, and local interest in the competitions ran high. The most successful among the competing choirs were those conducted by Mr. H. Bickerstaff, who won first prizes with his Halton Choral Society, his Halton Male-Voice Choir, and the female-voice choir that bears his name. Lancaster sent three school choirs in the open class, the first place being taken by St. Luke's Boys (Mr. D. Drummond).

## TRINITY COLLEGE OF MUSIC

By the death of Mr. J. Kok-Alblas, late local secretary of the Birkenhead Centre, the College has lost one of its most ardent and loyal supporters, and the news of his demise was received with much regret by all at the College who had from time to time come into contact with him.

The Harding Prizes in connection with the recent examinations of the Royal College of Organists have been awarded to Wilfrid Parry and L. Gordon Thorne.

Lectures given at the College on Wednesdays during February, at 3 o'clock, have attracted large and interested audiences, and the series will be continued throughout March. Amongst the lecturers were Mrs. Henry, Mr. and Mrs. Van Dyk, and Mr. Hubert Foss, assisted by Mr. Fred J. Gostelow.

Successful distributions, at which the College was represented, have been held at Burton-on-Trent, Blackpool, Bournemouth, Brixton, Cambridge, Crewe, Fishguard, Hull, Norwich, Oxford, Reading, Rochdale, Torquay, Watford, Wellingborough, and Weston-super-Mare.

Four performances of 'Tom Jones' are to be given at the Scala Theatre by the College Operatic Class, in May. That to be given on Friday, May 23, will be in aid of the Great Ormond Street Hospital for Children, under the immediate patronage of Princess Mary, who has graciously promised to be present.

The following have been awarded Exhibitions in connection with the local examinations throughout Great Britain and Ireland during the past year:

### Theory of Music

Senior.—George Dixon, Winifred H. Abinett, Anne R. Whitmore, Peggy Fortune. Advanced Intermediate.—Sheila M. Oxtoby, Thelma Veale, Phyllis H. Beeching, Frank H. Cooper. Intermediate.—Amy K. Driver, Reta Hanson, Dorothy Bee, John Boocock, Lilian Fisher. Advanced Junior.—Edna L. Smith, Bernard Wise, Mair L. Smither, Joyce M. Richards. Junior.—Joseph G. Beechag, Dorothy M. Beeby, Freda L. Newman, E. Margaret Wells.

### Elocution

Senior.—Marjorie Jones, Lilian Iredale. Intermediate.—Kathleen M. Pacey, Olga Chapman. Junior.—Marjorie N. Day, Daphne H. George.

### Practical

Higher Local.—Marion E. Toplis, Margaret S. Jamieson, Peggy Brown-Parish, Beatrice Dawson. Senior.—Joan I. Prime, Mildred Porter, Dorothy M. Payne, Ainzie Hagan, Rita Burton, Barbara Kerslake, Henrietta Byrne, Iris M. Greep, Phyllis M. Morris, Harold J. Reuben, Frank McPherson, Norman D. Moody, Kathleen E. Nicholson. Intermediate.—Ruth Parish, Maurice A. Leach, Betty S. Flewitt, Blanche Upton, Patricia M. Williams, Edith F. Steventon, Yvonne C. Fisher, Constance Shore, William J. Abel, Peg Murphy, Myrtle H. S. Black, Ernest Goyns. Junior.—Ivey Dickson, Pearl Rea, Eric Lockwood, John N. Tomlinson, Mary Band, Maura O'Sharkey, Joyce Straw, Violet Nicoll, Deirdre Halligan, Lottie Sinclair, Violet E. M. Kewish, Margaret M. D. Reid.

## ROYAL ACADEMY OF MUSIC

On January 3 an exceptionally interesting students' concert took place in Duke's Hall. It was interesting beyond the usual run of these concerts, from the fact that the organ figured largely in the programme, and to a great extent the organ is a neglected instrument in the concerts of the present day.

Mr. Walter Emery played the Prelude in E minor by Bach, and gave an excellent exhibition of rhythmical playing. The same remarks apply to Mr. Douglas Hawkridge for his performance of Handel's Overture to 'Athalia,' arranged by Best. A keen sense of rhythm is a necessity when exploiting Bach and Handel. Mr. Leonard Tanner played the first movement of Elgar's Sonata in G. This is a fine work, orchestrally

conceived and written, and to the best of my knowledge is the only composition Elgar ever wrote for the organ. These three young men are all pupils of Dr. Stanley Marchant, the organist of St. Paul's. Miss Ann Hughes, who comes from Abergele, in North Wales, sang two Schubert songs, 'My Home' and 'Death and the Maiden.' She has a very promising contralto voice. Good sound Bach violin playing was heard in the Sarabande and Double Bourrée from the Sonata No. 2, in B minor, the soloist being Frederick Grinke.

Last summer, Baron Albert Profumo offered a prize of a hundred guineas (to commemorate the visit of Prof. Ernst von Dohnányi of the Budapest Philharmonic Orchestra to the Royal Academy of Music) for the composition of a piece for orchestra. The work to be for full orchestra, in the nature of an overture or symphonic poem, to take from ten to twenty minutes in performance. The competition was open to all present students (at the day of entry) of the Royal Academy, and all members of the R.A.M. Club. Prof. von Dohnányi has awarded the prize to Miss Guirne Creith, her composition being a tone-poem. The winner was the youngest competitor and the only woman to enter.

'Review Week' will take place from March 24 to 29, when an interesting syllabus will be presented. F.

#### ROYAL COLLEGE OF MUSIC

The first Patrons' Fund Rehearsal was held on February 7, the programme consisting of Delius's Pianoforte Concerto, played by Miss Daphne Serre, Mozart's A major Pianoforte Concerto, played by Miss Constance Spencer, Dvorák's 'Inflammatus,' sung by Miss Elsie Learner, and a new 'Concertino' for pianoforte composed and conducted by Mr. Norman Demuth, and played by Mr. William Gurney. Mr. Aylmer Buesst acted as conductor-in-chief, Mr. Norman Demuth and Mr. Kenneth Bourn undertaking this task in two of the items.

The operatic class gave two performances of Verdi's 'Rigoletto' on February 5 and 7, with success; Mr. Cairns James directed the production, and a young ex-scholar, Eric Warr, made a favourable impression in the capacity of conductor.

The Royal College of Music Union, the association of past and present students, held high revel at the College on February 15; dinner was served in the College Hall, and the few after-dinner speeches were brightened by a frivolous entertainment in the theatre.

The concerts and recitals of the past month have been too numerous to record in detail, but mention should be made of two orchestral concerts and a special organ recital by Dr. Henry G. Ley, Precentor of Eton.

The Council has the pleasure to announce that Mr. W. W. Cobbett, who has for many years presented the sum of fifty guineas for the encouragement of the composition and performance of chamber music at the College, has now created a permanent endowment for this object by a gift of a thousand pounds.

#### THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks respectively in the final, advanced, and intermediate grades of the Local Centre Examinations in November-December last, the competition being open to candidates in the British Isles: Final Grade Gold Medal, Gwendolyn M. Woodruff (Nottingham Centre), pianoforte; Final Grade Silver Medal, Terence N. Beckles (London Centre), pianoforte; Advanced Grade Gold Medal, Marjorie F. Rudge (Bristol Centre), pianoforte, and Peter H. Beavan (Cardiff Centre), cello (these two candidates gained an equal number of marks); Advanced Grade Silver Medal, Leslie A. J. Chasey (Bristol Centre), pianoforte; Intermediate Grade Gold Medal, George H. Brough (Boston Centre), pianoforte; Intermediate Grade Silver Medal, Harry L. Dossor (Weston-super-Mare Centre), pianoforte.

## London Concerts

### THE HALLÉ ORCHESTRA: ELGAR'S SECOND SYMPHONY

Conductors with new ideas are to be met at every corner, but a conductor whose new idea is to restore an old one is rarely found. The one we have in mind came from Manchester on January 24, and did his work of restoration on Elgar's second Symphony. At the first trial of this work, while Sir Edward gave due attention to its sonorities and its purple pages, he also dwelt upon its wayside beauties, its whisperings and asides, its thousand-and-one little details that he had so carefully marked in the score. 'Aqui està encerrada el alma de . . .,' he seemed to be saying, in the words inscribed on the Violin Concerto. When the Symphony passed into other hands, some of them muscularly exercised in whipping up Tchaikovsky, the more gently evolved ideas were passed by and the music became a coursing ground for big and sensational effects and heady emotionalism. Sir Hamilton Harty not only restored the Elgarian tenderness and wisdom; he gave them the chief part in his interpretation, sought them out and lingered on them, adding five minutes (more, some said) to the Symphony, and to the same extent amplifying its meaning. In the matter of tempo the most decided effect was a *meno mosso* at the passage which precedes the mystic subject in the development and recurs in the coda. It was *meno mosso* to a fault, for it dissolved the rhythm that should give the crotchets a firm place in the twelve-eight time. In general, Sir Hamilton checked the progress where by doing so he could give a fuller life to the line-drawing and finer shading that more truly express the real Elgar than the pomps and luxuries do. The interpretation was in this respect the best that has been given. To carry it out there was need of an orchestra well primed with the conductor's notions, and it is the Hallé alone of our orchestras that can study this ideal. London can produce a better string *fortissimo*, but Manchester strings could practise the subtleties that were, in this case, of greater moment. 'Don Juan,' 'Tod und Verklärung,' and 'Till Eulenspiegel' followed the interval, and report speaks highly of the playing. The whole programme had been played at the Free Trade Hall on the previous evening, so that Londoners could claim that they rehearse in Manchester for performance in London. The retort is, as usual, that Manchester hears to-day what London hears to-morrow. M.

### ROYAL PHILHARMONIC SOCIETY

The concert on January 30 was given over to Sir Edward Elgar as composer and conductor. The orchestra splendidly carried out a task of the kind that is not performed in London by orchestras from Manchester, Berlin, and New York. The fashionable comparison is not valid until the Philharmonic has had a season of copious rehearsals under one conductor, or else the visiting orchestras have sat down in the morning to a difficult work under a strange conductor and played it in the evening while not knowing which beat was coming next. Sir Edward is a sensitive interpreter of his own works, but he cannot balance and weigh out his ideas unless he and the performers have intimately discussed them, and on this occasion there was a good deal still to be settled. The orchestra had to act on fleeting glimpses, and they did so like the practised opportunists they are. Mr. Sammons, with all his rich feeling, was impatient in his rhythms, constantly a shade too early with an entry, and the Violin Concerto needs ample breath in its rests and steady control of its actions—it is English music, not Hungarian. 'In the South' opened the concert. It is an unfashionable work, being, one supposes, too long for an overture and out-moded as a tone-poem. The Concerto was followed by the first Symphony in a slightly fevered state but with its passion and exaltation as fresh a marvel as when the work was first heard. M.

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The presentation to Mr. Mewburn Leven, on his retirement from the post of hon. secretary to the Royal Philharmonic Society, was made by Sir Edward M.

## B.B.C. SYMPHONY CONCERTS

The programme on January 31 seemed designed to show that while modern foreigners exerted themselves in various displays of cleverness, an English composer could surpass them all by dreaming a dream. 'Flos Campi' is surely the nearest thing in the world to dream music, and one cannot guess why Vaughan Williams composed it. Why these phantoms from the song of Solomon? Why a wordless choir? Why this mooning viola? (Mr. Bernard Shore played his part ably and well.) 'Flos Campi' is a musical curio, but it so possessed the mind on this evening that Debussy, Honegger, and Stravinsky in succession failed to evict it. 'La Mer' is fine orchestral practice—Debussy with his eyes flashing—but its unwonted eloquence does not echo after the sound has ceased. Honegger's 'Rugby' had no merit beyond continuity and unity. It told us what we knew; music that succeeded in rivalry with Capt. Wakelam could not be so valid as music; music that failed, still less.

Then followed 'The Nightingale,' with its parlour tricks—all knife-edges and biliousness. This is always in the north waiting for. It contains nothing vulgar, trite, or pretentious; it just displays its works frankly and affably, leaving you to enjoy them if you are fond of curious amusements, and to utter portentous imprecations, it appears, if you are not. But toys are soon forgotten, once packed away, and 'Flos Campi' remained in possession at the end of the concert. M. Ansermet has his weaknesses as a conductor, no doubt, but this programme went from point to point without discovering them.

M.

Mr. Leslie Heward deputised for Sir Thomas Beecham at the Symphony Concert given by the B.B.C. at Queen's Hall on February 5. There was, as usual at these concerts, an excellent programme and a poor attendance. This last fact is worth recording, because lack of present enthusiasm must react upon the performers, and cannot be altogether counteracted by the thought of a cloud of absent witnesses. The orchestra, which is on paper as good as any we have, did not play very well on this occasion, and not all the blame can be laid upon the conductor. Mr. Heward was inclined to take things too slowly, e.g., the first movements of William Walton's *Sinfonia Concertante* and Tchaikovsky's fourth Symphony. Nor was he quite successful in knitting together the elusive phrases of Debussy's 'Rondes de Printemps' or the open texture of Sibelius's 'Tapiola.' But in the main Mr. Heward's readings were those of a musician, and as a conductor he has the ability to command with decision. Berlioz's 'Carneval Romain' Overture was given the best performance of the evening. Mr. Victor Hely-Hutchinson played the pianoforte solo in Walton's *Sinfonia* with too much modesty to give it its proper place in the work.

D. H.

The Pianoforte Concerto composed by Bartók in 1926, and played by him under Sir Henry Wood on February 14, had apparently not been heard in England before. Some English critics and others had encountered it at one of the International Festivals, and on that occasion, we are told, it came as a quiet relief to some really contemporary music; but this time it had no more camouflage than Brahms on one side and Tchaikovsky on the other. For this reason it had a mixed audience, the minority of whom had come especially to hear and see Bartók—if one judged rightly from the number of people who took no part in the applause. Bartók, like other modern composers, plays the game of musical composition according to principles of his own making, and to appreciate his work one must understand the local rules and the finer points to which they give rise. We are assured by an expert that this work is, on its own ground, a

masterpiece, especially the second movement, a quiet essay in percussive philosophy. Some day the parish of the Bartóks may expand until it covers the musical world, and men may look back upon this Concerto as one of the pioneering works of a great and universal art. Those of us who stand outside this germinating tradition can only observe that Bartók seems most of the while to be thoroughly aware of what he is doing, that his manoeuvres seem to be inexhaustible, and that he has not copied them from anybody else. M.

## SOUTHWARK CATHEDRAL

The services of music given from time to time at Southwark Cathedral have become an established feature of London music, thanks to the courage and enterprise of Mr. Edgar T. Cook, organist and choir-master of the Cathedral.

On Saturday afternoon, February 8, he conducted a number of works that had been included in the programme of the last meeting of the Three Choirs. Sir Walford Davies's 'Christ in the Universe' was performed for the first time at that meeting, and Parry's 'I was glad' and Vaughan Williams's 'Sancta Civitas' were also given then.

I was anxious to hear the Walford Davies work again. The vague impression given at Worcester was, I think, partly due to a lack of balance and precision in the performance. There was the chance that at Southwark, with reduced choral forces, the details would fall into place. But this did not happen. The work still proved elusive—aspiring and sincere, of course, but curiously, tantalisingly, intangible.

It was to be expected that the Cathedral Special Choir would understand the idiom of 'Sancta Civitas' better than that of Kodály's 'Hungarian Psalm.' In the latter, however, we had the compensation of Mr. Steuart Wilson's fine singing.

The London Symphony Orchestra players were in great demand that afternoon. Most of them, however, came to Southwark to play in this miniature Festival. Their playing of Mozart's G minor Symphony provided a temperate interlude.

B. M.

## ROYAL CHORAL SOCIETY

The 'opera' concert of the Royal Choral Society on February 1 was all that a Royal Choral Society operatic concert should be. If we are prepared to accept the conditions imposed by the size of the hall and of the choir—dwarfing of soloists, laying bare of the weakest parts in the writing, distortion of obvious intentions of the composer—then we must conclude that nothing could be more praiseworthy than the way in which Dr. Malcolm Sargent controlled his forces and secured his effects. But we look forward to the time when educated public opinion will make such ventures unprofitable. Let us give to oratorio what is due to oratorio, but let us be equally fair to opera, which presupposes a closer relation between chorus and soloists than is possible when the Royal Choral Society takes the field. I know only one scene of opera which would not lose but gain in the translation from the stage to the Albert Hall—the prologue of Boito's 'Mefistofele.' But this was not in the programme, which consisted of excerpts from 'Faust,' 'Tannhäuser,' and 'Aida.' The soloists, who certainly did their best, were Miss Noel Eadie, Mr. Tudor Davies, and Mr. Topliss Green.

F. B.

## THOMAS MCGUIRE

Mr. McGuire conducted a picked chamber orchestra at Aeolian Hall on February 12, including in his programme Schubert's fifth Symphony in B flat, Brahms's Serenade in A, Mozart's G minor Symphony, and a delightful Overture by Boccherini. Mr. McGuire evidently knows his business as conductor well, and got some excellent performances. Brahms's Serenade would have benefited by further rehearsal; it is a difficult work to knit together, quite apart from the problem of balance presented by the absence of violins from the score. In Mozart's Symphony Mr. McGuire conformed to the fashionable and deplorable custom

of taking the second subject much slower than the first, for which there is no justification either in the letter or the spirit of the music. Generally there was need for more modelling in the phrases, but that is to criticise these performances according to the highest standard. They certainly deserved its application.

D. H.

## FEDERATION OF MUSIC CLUBS

The annual meeting of the Federation of Music Clubs is now flanked on either side with a chamber concert. The second of these 'festivals' was held at Æolian Hall on January 22, when delegates from many clubs in different parts of the country heard a nicely-adjusted mixture of new works, young artists, familiar and pleasant concert trifles, and eminent performers. In the morning the Marie Wilson String Quartet gave an excellent performance of Delius's Quartet, the special difficulties of which they understood and conquered more effectively than more experienced players sometimes do.

In the afternoon two new works were introduced—a Divertimento for string quartet in one movement, by Cyril Scott, and Bax's third Sonata for violin and pianoforte. The latter is constructed on an unusual but effective plan of two substantial movements: the usual slow movement taking the place of a development section in the grimly passionate second movement. The work is typical Bax in reflecting a conflict between dark themes of thick texture with lyrical passages for the violin, but it is more concise and more lucid than his earlier works. It was played in an authoritative manner by Mr. Albert Sammons and Mr. Howard-Jones. Scott's Divertimento is of a rhapsodic character, but does not stray beyond the bounds of a slight atmospheric work. It is therefore free from the diffuseness which has spoiled much of Scott's recent work, and it has the freshness and charm of some of his early pieces.

In his presidential address, Mr. Howard-Jones, while rejoicing in the prosperity, health, and growth of the movement, said that its usefulness would be increased if it became nation-wide, and economies in expense and rehearsal-time could be effected by better co-ordination between the clubs in arranging programmes.

F. H.

## A QUARTET BY ARTUR SCHNABEL

There is no pianist to-day whose rhythm is so plastic, so tonic in its effects, as Herr Artur Schnabel's. His playing of the pianoforte part in a Mozart quartet at a recent 'Gerald Cooper' concert resembled in this respect the performance of a violinist rather than that of a pianist—so sure and continuous was the rhythmic control of every phrase and every note. But the chief event of the evening was the first London performance of a quartet composed by Schnabel and played by the Hungarian String Quartet. The work, it may at once be said, is by no means faultless. The composer's sense of colour is more pronounced than his sense of design; the four movements are longer than seemed necessary, and the very wealth of colour and effect in the long run engenders monotony. Nevertheless, this is a remarkable piece of work. Apart from its solid musicianship, to which every bar testifies, Schnabel's gift for eloquent melody, his skill in blending it to interesting harmony, the individuality of each component part—such qualities are far from common and deserve recognition. The question of length may be, of course, purely individual; some people flourish on dainties while others demand that the rarest liqueur should be served in 'mugs.' But fifty-five minutes seem far too many for a quartet not by Beethoven. Nothing aroused interest more than the slow movement of Schnabel's, which had moments of great beauty. Yet before the end was reached the thread was lost, and, like the Spartans listening to the Athenian orators, we discovered that an effective peroration had cancelled from the mind the earlier impression.

F. B.

[Owing to a misunderstanding, which we have no cause to regret, a further criticism of Schnabel's Quartet, by 'D. H.' appears in the next column.—EDITOR.]

## THE HUNGARIAN STRING QUARTET

The first two programmes of Mr. Gerald Cooper's series of concerts at Æolian Hall were allotted to the Hungarian String Quartet. At the first they played Quartets by Haydn, Béla Bartók (No. 3), and Beethoven (the C major from Op. 59). At the second they gave us our first acquaintance with Artur Schnabel as a composer, and played with him Mozart's Pianoforte Quartet in G minor and Brahms's Quintet in F minor (Op. 34). Bartók's Quartet was interesting rather than enjoyable, for in it science predominates over feeling, and the composer does not spare our ears a good deal of ugliness in the interests of pioneering. The performance was excellent, and made the work fully intelligible to the patient listener. The two classical quartets were also well played, if we except some tasteless *rallentandos* in the slow movement of Beethoven's. The Hungarian Quartet may not always produce tone of the first quality, and their ensemble is sometimes rough, but their performances are full of life and instinct with good musicianship.

The works with pianoforte were rather disappointing. In Mozart's Quartet the strings sounded too weak for the pianoforte, and Brahms's Quintet has more warmth than was made apparent in an otherwise fine performance. Schnabel as usual gave us some lovely detail, but his somewhat ruthless manner does not suit the work. His own Quartet (No. 1), written twelve years ago, took fifty-five minutes to play and bored most of the large audience—for Schnabel makes no more concessions as a composer than he does as a recitalist. On the whole, the cool reception of the work was justified. The material is not strong enough to bear treatment at such length, especially in this particular medium. The actual themes of the immense first movement are uncouth, and do not blossom out into anything like real beauty until the last few bars. There is, too, a touch of amateurishness in the actual writing for the strings, and one had the feeling that the composer was unable to get his real thoughts successfully on to paper. Yet underneath it all one detected something very genuine, a feeling of sadness without morbidity or self-pity. This was most obviously apparent in the muted slow scherzo, where one felt like a child sent early to bed and catching through closed doors the sound of elders enjoying music. It was all very tantalising, and much too long.

D. H.

## WIGMORE HALL CHAMBER CONCERTS

The Wednesday evening concerts of chamber music at Wigmore Hall were resumed on January 22, when the programme consisted of Brahms's Clarinet Trio in A minor (Op. 114), Beethoven's Septet, and Dvorák's 'Zigeunerlieder,' sung by Miss Gabriele Joachim. The Trio had the advantage of Miss Fanny Davies's presence at the pianoforte, but the ensemble was not good enough for a concert performance and the clarinet-tone was often unpleasantly coarse. The performance of Beethoven's Septet reflected credit on no one. It sounded unrehearsed, and it must have been playing like this that prompted Beethoven to write a certain humorous passage in the 'Pastoral' Symphony. Miss Joachim has a pleasant voice, but she does not yet get the best out of it, and her phrasing lacked shapeliness.

D. H.

## HOLST'S NEW SONGS

At the Wigmore Hall chamber concert on February 5, Miss Dorothy Silk, accompanied by Miss Kathleen Markwell, sang eleven new songs by Gustav Holst. The poems by Humbert Wolfe are little rivulets of verbal music that go leaping on with a deal of spray and here and there the mimicry of a deep, still pool. Rhythm and fancy are their meaning, and if they ask for real music it is not of the romantic kind. Holst, of course, has given them none; his music is an impetus to the lines, a guidance to the reciting voice, a projection of colour, making no counter-claims of its own, but nevertheless charged with the musician's art. The

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most successful in alluring the casual listener were the scherzos, 'A Little Music,' 'The Floral Bandit,' and 'Persephone'—captivating partnerships of dancing words, pianoforte conceits, and titillating harmony. 'The Floral Bandit' will probably attract singers, for it is all laughter and it has an ending that would cap even a dull song with applause. Besides, every audience loves a musical allusion, and there are two that the words insist upon (not that any composer is ever reluctant). One asks suddenly:

'Who is this lady? What is she?

The Sylvia all our swains adore?'

The other says that:

'... buds at best are little green

Keys on an old thin clavichord,'

and refers to 'Toccatas Purcell might have fingered.' The virtue of an allusion lies in the dovetailing of it, and these are cut in as deftly as could be. (A too-pure purist might object to the importation from Austria and suggest that some little-known Elizabethan setting would have been more in place.) The songs that were less decided in their impulse asked for more placid and intimate savouring than was possible in the quick run-through of a whole series; perhaps the recitative of 'Things lovelier' and the duologue of 'Journey's End' will let their secrets out in a more leisured trial. A song that asked for an effort of the imagination was 'Betelgeuse,' a tale of astronomical theory referred to poetic co-ordinates, accompanied by music of the larger spheres. The footnote is an innovation in song-writing. We were told that Betelgeuse was the brightest star in the constellation Orion, and that, according to Sir James Jeans, 'if Betelgeuse were to replace our sun we should find ourselves inside it, its radius being greater than that of the earth's orbit.' One had a feeling that this should have been, not a footnote, but a recitative preceding the aria. The final song, 'Envoi,' spoke darkly to one unversed in poetic mysticisms, but it effectively staged Miss Silk as a priestess. In the group as a whole the art of song-writing seemed to take second place, while the art of composing was brought to the front, making the end subservient to the means. But the elaboration of the means, or in some cases the quest of means, was a display of absorbing interest. Technical description can convey little of it. The vocal rhythms are plastic and eager; there is abundant atonality, not of the chromatic and characterless twelve-note kind, but a diatonic mixture that gets between the keys; and the new Holst has been discovering itself at the keyboard.

Miss Isolde Menges, Mr. Bernard Shore, and Mr. Ivor James opened the concert with Beethoven's String Trio, Op. 9, No. 3; later they were joined by Miss Orrea Pernel and Mr. Douglas Cameron in Schubert's String Quintet, Op. 163. In neither case did these soloists coalesce into a team. M.

#### ARTUR SCHNABEL

Artur Schnabel is at the moment the most popular pianist in London, and his popularity is greatly to the credit of the musical public—for Schnabel makes no concessions, either in his programmes or his performances, to the supposed demands of 'public taste.' Yet his two recitals on January 21 and February 11 attracted very large audiences to Queen's Hall, and his appearance at Mr. Gerald Cooper's second concert at Æolian Hall as ensemble-player with the Hungarian Quartet and as composer resulted in all the seats being sold. There is, indeed, a self-evident greatness in Schnabel's performances; they hold the attention spellbound, whatever we may feel about the rightness of his interpretations. This power of his personality is the more remarkable because his attitude towards the music is as detached and intellectual as it is possible to imagine. There is no exploitation here of a temperament. The music is put before us with a starkness which sometimes approaches brutality, and with as little interposition as possible of the pianist's individuality. Yet out of this strength there comes an extraordinary sweetness.

The slow movement of Beethoven's 'Hammerklavier' Sonata in B flat (Op. 106), the quieter of Chopin's Preludes, and an infinite number of passages in Schubert's posthumous Sonata in C minor were, as pianoforte tone, of a quite extraordinary loveliness. Whatever one may think of the practice of playing Chopin's Preludes in sequence—and there is a good deal to be said for the view that their proper function is to precede a longer work, that they are Preludes in fact as well as in name—it was a pleasure to hear them presented as music without any of the frills and furbelows of 'interpretation' and theories about *tempo rubato*. One would not say that Schnabel told us all there is to say about the Preludes, which have a more lyrical quality than he gave to them, but he proved that they stand triumphantly the supreme test of being treated as music pure and simple.

The 'Hammerklavier' Sonata ought to have been the grand climax of these two recitals, but Schnabel so accentuated its ferocity and abruptness that it became even more obscure than usual. One was glad to note, by the way, that the pianist's almost inhuman detachment is not altogether without human frailty, and that at moments of excitement he can be carried off his legs by the tremendous impetus he has generated. The most perfect performance was that of Mozart's Sonata in F major (K. 332), in which fire and eloquence and grace were compounded into a shapely whole that was truly Mozartian. D. H.

#### FAY FERGUSON

A promising beginning was made by a young American pianist, Miss Fay Ferguson, at Wigmore Hall, on January 28. There was an easy, liquid quality in both her rhythm and her tone which made her Bach (the 'Italian' Concerto) and her Chopin (the B flat minor Sonata) uniformly pleasant to listen to. She obviously listens to herself, and thereby ensures variety without exaggeration, and in Chopin she was clever enough to maintain an internal warmth while revealing a cool outward detachment that was most refreshing. F. H.

#### MAY HARRISON

At her second recital at Wigmore Hall, on February 14, Miss May Harrison played with the composer a new Rhapsody for violin and pianoforte by Lawrance Collingwood. The work is true to its title in being somewhat loose in structure and perferd in expression. The long series of climaxes, of which it consists, led up to no culmination; we were continually taken up one peak of excitement only to drop into a valley on the other side before ascending another slope of the same altitude. Miss Harrison was heard to better advantage in three Irish tunes freely (and rather too elaborately) arranged by Herbert Hughes, who played the accompaniments. Here Miss Harrison's warm tone and smooth *legato* phrasing were admirably displayed. A third novelty was a Sonata for two violins and figured bass by Giuseppe Sammartini, edited by Lawrance Collingwood, who played it with the Misses May and Margaret Harrison. It is a typical work of the first part of the 18th century—charming, but without much character. D. H.

#### ELLY NEY

Miss Elly Ney is a pianist of remarkably wide range. She can play simple music like the Rondo in A minor by Mozart and Schumann's 'Kinderscenen,' with a complete lack of any sophistication and with beautiful gradations of tone within a narrow scale of dynamics. On the other hand, she can conjure up tremendous thunders in a Rhapsody by Brahms. Her vehement mood is thrilling, even though judgment may go against her on the score of excess. One most enjoys her playing in the more restrained manner, and at her first recital at Wigmore Hall this manner prevailed. The performances of Bach's Chromatic Fantasia and Fugue and of Beethoven's 'Sonata Pathétique' were beautifully balanced, the climaxes being well controlled. But whatever Miss Ney does is interesting, even if one does not agree with it, for she is a very fine pianist. D. H.

## Music in the Provinces

**BATH.**—Mr. Edward Dunn and the Pump Room Orchestra are performing the first eight of Beethoven's Symphonies, in order, at their Wednesday afternoon concerts. The series began on January 29.

**BIRMINGHAM.**—The Festival Choral Society, conducted by Dr. Boulton, performed Mozart's 'Requiem' at the University Hall on February 2, with Miss Emily Broughton, Miss Rebe Hillier, Mr. Charles Hedges, and Mr. Samuel Saul as soloists. 'Aida' was given in concert form by the Choral and Orchestral Union under Mr. Joseph Adams on February 8.—The programmes recently given by the City Orchestra under Dr. Boulton have included: January 19, the 'Eroica' Symphony and Bantock's Suite on Old English music; January 23, Parry's 'Overture to an Unwritten Tragedy,' Walford Davies's 'Conversations' for pianoforte and orchestra, with the composer at the pianoforte (this was broadcast), and Sibelius's 'Spring Song'; January 26, Schumann's Symphony in D minor, Dohnányi's Concertstück for 'cello, with Miss Elsa Tooke as soloist, and Herbert Bedford's 'Hamadryad'; February 9, Walton's 'Portsmouth Point' and Ravel's 'Mother Goose' Suite.—The Catterall Quartet took part in Turina's 'Scène Andalouse' (solo viola, Mr. Bernard Shore) and Mozart's String Quintet in E flat.—Visiting artists have included Madame Fanny Davies, Miss Elisabeth Schumann, Mr. Arthur Rubinstein, Mr. Szigeti, and Mr. Tertis.

**BLACKPOOL.**—At the chamber concert on February 11 the Budapest Trio played a work by Fernand Laloux, a London composer, and the Nocturnes by Bloch.

**BLYTON (Lincs.).**—On January 24 the Choral Society, under Mr. E. T. Lettis, gave MacCunn's 'The Wreck of the Hesperus.'

**BOURNEMOUTH.**—At the concert under Sir Dan Godfrey, on January 31, Mr. Gordon Bryan played the Prokofiev Pianoforte Concerto that the composer introduced to England in 1922. The programme also included a new 'Prelude to a Music Drama,' by Norman Demuth, and Frank Bridge's Suite 'The Sea.'—The concert on February 12 was conducted by Siegfried Wagner.

**BRADFORD.**—Dvorák's fourth Symphony and Schumann's 'Cello Concerto, played by Madame Suggia, were the chief works given under Mr. Keith Douglas at the Philharmonic Sunday concert on February 9.

**BRIGHTON.**—At the Aquarium Symphony concerts Mr. Jan Hurst has conducted Tchaikovsky's fourth Symphony, Elgar's second 'Wand of Youth' Suite, Grieg's Pianoforte Concerto (M. Pouishnov), Beethoven's fourth Symphony.—Tchaikovsky's 'Pathetic' Symphony, Vaughan Williams's Overture to 'The Wasps,' and Böellmann's Symphonic Variations for 'cello (Mr. Douglas Cameron) were given by the Symphonic Players on February 8 under the direction of Miss Molly Paley, who took the place of Mr. Menges at an hour's notice.

**BURTON-ON-TRENT.**—Sir Hamilton Harty and the four leaders of the Hallé strings played Dvorák's A major Quintet and other works on February 1. It was said that no concert of chamber music had been given at Burton for thirty years.

**CARLISLE.**—The concert version of 'Carmen' was the principal item in the programme of the Carlisle Choral Society's second concert of the season on February 13. The concert ended with the first performance of the old ballad 'The Two Sisters,' arranged for chorus and orchestra by the Society's conductor, Dr. F. W. Wadely.

**DERBY.**—At the Municipal and County Chamber Concert on January 31, Sir Hamilton Harty and the Hallé Orchestra gave a programme that included Berlioz's 'King Lear' Overture and Brahms's first Symphony.

**ETON.**—On February 6, when the Eton College Musical Society performed 'Acis and Galatea' under Dr. Ley, a presentation was made to Alderman Sir Frederick Dyson, who has played double-bass in the society's orchestra for forty-seven years.

**FROME.**—Haydn's 'Spring' was performed at the twenty-second concert of the Frome Choral Society and Orchestra, conducted by Mr. A. M. Porter. Since its formation in 1929 this Society has given two concerts a year, including five broadcasts, and has performed works by Handel, Bach, Elgar, Coleridge-Taylor, Liza Lehmann, Brahms, and Stanford.

**GLOUCESTER.**—Mr. Sumson's Quartet in G was performed at a concert of the Snow String Quartet.

**HALIFAX.**—Frank's Symphony was the chief work played under Mr. Keith Douglas's direction at the third of the Halifax Symphony Concerts.—The Orchestral Society, conducted by Mr. J. Nichol Bates, played Beethoven's second Symphony on February 1.

**HASTINGS.**—At the Symphony Concert on January 16, Dr. W. H. Speer conducted the twelfth performance of his Symphony in E flat.—Herr Schnabel was the soloist in Mozart's A major Concerto at the concert given under Mr. Cameron on January 20.

**LEEDS.**—The rarely-heard 'Fantasia Concerto' for pianoforte and orchestra by Tchaikovsky was played at the Symphony Orchestra's concert under Mr. Julius Harrison on January 25, the soloist being Mr. Jan Smeterlin. The programme also included Brahms's second Symphony and Keith Douglas's symphonic poem 'Oxford.'

**MANCHESTER.**—At four successive Hallé concerts the chief features were as follows: January 16, Mozart's Symphony No. 33, in B flat, Holst's 'St. Paul's Suite,' Bloch's 'Baal Shem,' and Szigeti in the Brahms Concerto; January 23, Elgar's second Symphony and three Strauss tone-poems; January 30, Schnabel in Brahms's D minor Pianoforte Concerto and Weber's Concertstück (which had never before been played at a Hallé concert), two movements from Respighi's 'Botticelli' Suite and Krenek's 'Potpourri'; February 6, Wagner, with Miss Florence Austral, Miss Muriel Brunsell, and Mr. Robert Parker. On each occasion Sir Hamilton Harty conducted.—'Acis and Galatea' was given by the Hallé Chorus under Sir Hamilton Harty at the Municipal Concerts on February 3.—A miscellaneous programme by the Manchester Vocal Society under Mr. Harold Dawber, on January 29, included Brahms's 'Zigeunerlieder' and Charles Wood's variations on 'Come, lasses and lads.'—The Hungarian String Quartet played Ravel and Beethoven (Op. 135) at a Bowdon Chamber Concert. Dohnányi's Serenade for string trio, and Quartets by Mozart and Brahms, were played by the McCullagh Quartet on January 27.—The Brand Lane concert on January 25 was a recital by Kreisler.—Bantock's four 'Pagan Chants' were sung by Mr. Frank Mullings, accompanied by Mr. Walter Mudie, at a Tuesday mid-day concert.

**NORWICH.**—At the Philharmonic Society's concert on January 30 Dr. Statham conducted Beethoven's fifth Symphony and Mozart's E flat Horn Concerto, in which the soloist was Mr. Aubrey Thonger.—Dr. Statham played Handel's Organ Concerto in B flat at the Municipal Concert on February 8, Mr. Maddern Williams conducting.—Handel's Concerto Grosso in E minor and a Suite for oboe and string orchestra by Robin Milford were played by the Norwich Chamber Orchestra under Mr. Cyril Pearce on January 23.

**NOTTINGHAM.**—At a concert of the William Woolley Choral Society on January 30 the programme included madrigals by Benet, Weekes, Wilbye ('Sweet honey-sucking bees'), and Morley ('Hard by a crystal fountain'), three part-songs by Elgar, one of which was the recent 'Prince of Sleep,' Bantock's 'Jack and Joan,' Coleridge-Taylor's 'Dead in the Sierras,' and other well-known numbers. There are few choral societies in the kingdom that habitually give such fine programmes as this.

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**SHEFFIELD.**—The chief work played by the New Sheffield Symphony Orchestra, under Mr. J. W. K. Daley, on January 26, was Beethoven's first Symphony. —Prof. Shera conducted the Philharmonic Orchestra on February 2 in a popular programme that included Handel's 'Water Music' and the Suite from Respighi's 'La Boutique Fantasque.' This was the third of the Sunday concerts promoted by the *Sheffield Daily Telegraph*. —The Hungarian Quartet played at a Foxon concert on January 23.

**STOCKSBRIDGE.**—The dramatised version of 'Hiawatha' was given on February 8 by the Stocksbridge St. Cecilia Choir, conducted by Dr. W. M. Robertshaw. This was the first of five performances.

**STOCKTON.**—Ernest Farrar's two 'Celtic Impressions' were in the programme given by the Edward Maude String Quartet for the Chamber Music Society on January 18.

**SUTTON COLDFIELD.**—A committee has been formed, with Mr. Harold Gray (organist of the Parish Church) as musical director, with the object of organizing orchestral concerts. The first concert took place on January 30, when the City of Birmingham Orchestra played Haydn's 'London' Symphony, the 'Siegfried Idyll,' and other works.

**TUNBRIDGE.**—The concert given by Tonbridge Choral Society under Mr. R. H. Kay, on January 29, was largely devoted to Bach. The chief works sung were 'A Stronghold sure,' 'Bide with us,' and Parry's 'Blest Pair of Sirens.'

**TUNBRIDGE WELLS.**—At the concert of the Tunbridge Wells Symphony Orchestra, on February 5, the programme included Haydn's 'Drum Roll' Symphony, Honegger's 'Pastoral d'été,' and Bruch's G minor Violin Concerto, played by Mrs. Oswald Smith. Mr. George Weldon conducted.

**WALSALL.**—Smart's 'The Bride of Dunkerron' was performed by the Gervase Elwes Choir under Mr. Charles Harrison on February 6. The principal parts were sung by Miss May Blyth, Mr. Arthur Jordan, and Mr. Burton Harper.

**YORK.**—An evening of Dr. Bairstow's music was given on February 6 by the B.M.S. Miss Sybil Eaton played the Variations for violin that were dedicated to her. Songs were sung by Miss Elsie Suddaby and Mr. Leslie Wright, both pupils of Dr. Bairstow. Choral pieces of various kinds were sung by York Musical Society, the Old Priory Choir, York Male-Voice Choir, and the Minster Choir.

## Music in Scotland

**ABERDEEN.**—The Oratorio Choir, with the assistance of the Scottish Orchestra, gave a performance of Elgar's 'The Apostles,' under the direction of Mr. Willan Swainson. The presence of a much larger audience than the Oratorio Choir is accustomed to appeared to have an inspiring effect on the performers, the Choir making one of its best appearances.

**ARBROATH.**—At the last of the series of chamber concerts arranged by the Arbroath Music Club, the Brosa String Quartet played Haydn's Quartet in D, Op. 76, No. 5, Mozart's Quartet in B flat, K. 458, and Beethoven's Quartet in F, Op. 18, No. 1.

**CUPAR.**—The programme of music for strings played by the Cupar Amateur Orchestral Society (Mr. T. Bowden) at its annual concert included part of Mozart's 'Eine kleine Nachtmusik,' Tchaikovsky's String Quartet, Andante Cantabile, Beethoven's Minuet in G, and a selection from Sullivan's 'Iolanthe.'

**DUNDEE.**—Under the experienced and highly competent direction of Mr. Charles M. Cowe, the Dundee Choral Union, with the assistance of the Scottish Orchestra, gave performances of Sullivan's 'Golden Legend' and Goring Thomas's 'The Swan and the Skylark.' —The Dundee Gaelic Choir (Mr. Douglas K. Patrick) gave a concert of part-songs and solos. The programme included Holst's 'O swallow, swallow,' Bantock's 'Evening hath lost her throne,' Bainton's

'Ballad of Semmerwater,' and Robertson's 'Peat-Fire Smoothing Prayer.' —Dundee Amateur Orchestral Society (Mr. A. M. Stoele) at its annual concert played Schubert's third Symphony, Cherubini's 'Anacreon' Overture, the Bach Air on the D String, and some lighter selections. —At the third of the Dundee Chamber Music Club's concerts, the Brosa String Quartet played Beethoven's F major Quartet, Op. 18, No. 1, the Debussy Quartet, Wolf's 'Italian Serenade,' and movements from well-known quartets.

**EDINBURGH.**—At the fifth of the Reid Symphony Orchestra concerts, the Reid Orchestra, under Prof. Tovey, played Mendelssohn's 'Italian' Symphony, Beethoven's 'Coriolanus' Overture, Bach's D minor Concerto for two violins, Mozart's 'Haffner' Serenade, and, in honour of the founder, General Reid, his march 'The Garb of Old Gaul.' —Prof. Tovey's Sunday Concerts included: a chamber concert, at which the Edinburgh String Quartet and Prof. Tovey played Dohnányi's Quintet in E flat, Op. 26, and Brahms's Quartet in G minor, Op. 25; a pianoforte recital by Prof. Tovey, which included Bach's fifth Partita, Mozart's Fantasia and Sonata in G minor, Beethoven's 'Bagatelles,' and some Chopin; two concerts by the Reid Orchestra, the programmes of which included Beethoven's eighth Symphony, the Haydn-Brahms 'Variations,' Bantock's 'Sappho' Prelude, the 'Mastersingers' Overture, David Stephen's 'Coronach' (conducted by the composer), Schubert's 'Weiberschwörung' Overture, Beethoven's Pianoforte Concerto No. 4, in G (soloist, Dr. Petrie Dunn), and Mozart's Pianoforte Concerto in C minor, K. 491 (soloist, Prof. Tovey; conductor, Dr. Mary Grierson); and a Beethoven pianoforte recital by Prof. Tovey, the programme comprising the 'Sonata Pastorale,' the 'Lebewohl' Sonata, Sonata in E major, Op. 109, and the 'Bagatelles.' The programme of a chamber concert given by the Scottish String Quartet consisted of Beethoven's Quartet in F, Op. 59, No. 1, Schubert's Quintet in C, Op. 163, and three Fantasias by Purcell. —The Paterson Orchestral Concerts followed the same lines as those given by the Scottish Orchestra at Glasgow, noticed below.

**GLASGOW.**—The Glasgow Choral and Orchestral Union completed its three months' season of Scottish Orchestra concerts. For the last month Mr. Robert Heger, from the State Opera, Vienna, a new-comer, succeeded Mr. Vladimir Golschmann as conductor. Mr. Golschmann's qualifications had been the subject of a lively controversy in the Glasgow press, but opinion was unanimous that Mr. Heger was the most satisfying conductor the Scottish Orchestra had had for years past. The final weeks' programmes included: Symphonies—Beethoven's Nos. 1 and 8, Berlioz's 'Fantastique,' Tchaikovsky's fourth, Mahler's No. 1, in D minor (first performance in Scotland); Overtures—Brahms's 'Academic,' Berlioz's 'Benvenuto Cellini,' Smetana's 'Bartered Bride,' Weber's 'Freischütz,' Nicolai's 'Merry Wives of Windsor'; miscellaneous—a Wagner programme and Mozart's 'Eine kleine Nachtmusik,' de Falla's 'The Three-cornered Hat,' Delius's 'On hearing the first Cuckoo' and 'Walk to the Paradise Gardens,' Debussy's 'L'après-midi,' Strauss's 'Till Eulenspiegel' and 'Don Juan,' Mendelssohn's 'Midsummer Night's Dream' music, Vaughan Williams's 'Third Norfolk Rhapsody,' Verdi's Ballet Music for 'Othello,' Wolf's 'Italian Serenade,' Ravel's 'Rhapsodie Espagnole,' Heger's Scherzo Furioso from second Symphony, the Grétry-Mottl 'Ballet Suite,' Graener's 'Comediatta.' The soloists (pianoforte) were: Boris Golschmann in the Franck Symphonic Variations and Chopin solos; Schnabel in the Schumann Concerto and Schubert's 'Drei Concertstücke,' and Arthur Rubinstein in Brahms's B flat Concerto No. 2, and solos by Granados and de Falla. The programme for the final concert was chosen by plebiscite from the season's programmes. The results were interesting, the leading items (in the order shown) being: Symphonies—Beethoven's C minor, Franck's, Schubert's 'Unfinished,' Tchaikovsky's 'Pathétique'; Overtures—

'The Mastersingers' and 'Leonora No. 3'; Suites—Rimsky-Korsakov's 'Scheherazade' and the 'Water Music'; miscellaneous—Mozart's 'Eine kleine Nachtmusik,' 'The Ride of the Valkyries,' and Bach's third 'Brandenburg' Concerto.—The Glasgow Choral Union, with the assistance of the Scottish Orchestra, gave, under the direction of Mr. Wilfrid Senior, a performance of Haydn's 'The Seasons.' This was the first performance of 'The Seasons' by the Choral Union in its long history.—At its third chamber concert the Fellowes String Quartet presented Beethoven's Quartet in C minor, Op. 18, No. 4, Brahms's Quartet in A minor, Op. 51, No. 2, and Mozart's Clarinet Quintet in A.

ST. ANDREW'S.—At a concert given by the St. Andrew's Musical Association, the orchestra under Mr. J. M. Cooper, played Haydn's third Symphony, the 'Tannhäuser' March, Edward German's 'Nell Gwynn Suite,' and excerpts from Coleridge-Taylor's 'Othello' Suite.

GENERAL.—At an 'international celebrity' concert, given at Glasgow, Edinburgh, Dundee, and Aberdeen successively, the Léner String Quartet played Beethoven's Quartet in F, Op. 59, No. 1, Dvorák's 'Nigger' Quartet in F major, Op. 96, and miscellaneous quartet movements. The programme was ingeniously described by the promoters as a 'novel' one, which, to them, it probably was. At the third of the Max Mossel series at Glasgow, Edinburgh, Bridge-of-Allan, Aberdeen, and Ayr, Szigeti (violin) played the Mozart D major Concerto and solos, de Greef (pianoforte), Mendelssohn's 'Variations Sérieuses' and pieces by Chopin and Liszt, and Miss Isobel Lamond, an Edinburgh singer, sang a wide variety of interesting songs and arias. The Glasgow Orpheus Choir gave concerts at Ayr and Maybole.

## Music in Wales

ABERDARE.—On Monday, January 27, the Bethel Choral Society, conducted by Mr. Dan Edwards, gave a performance of Brahms's 'Requiem.' The soloists were Miss Megan Thomas, soprano, and Mr. Tom Kinniburgh, bass. A small orchestra assisted. The performance was repeated on the following Tuesday.

CARDIFF.—On Saturday, January 18, the Cardiff Blue Ribbon Choir gave its forty-ninth annual concert at Cory Hall, the programme consisting of a number of part-songs and a choral ballad, 'Sandalphon,' composed by the Choir's first conductor, Mr. Jenkyn Morris.—The National Orchestra of Wales, continuing the free concerts in the Museum, has given Elgar's 'Wand of Youth' Suite, Wagner's 'Rienzi' Overture, Tchaikovsky's 'Francesca da Rimini' and Mozart's Symphony No. 36, in C. The Wednesday mid-day Students' concerts have included two of Haydn's Symphonies, and Schumann's first. A Children's Concert was given on February 15, at which Quilter's 'Children's Overture,' a Children's Suite, 'Seascape,' by Walter Carroll, and the Finale from Mozart's Symphony No. 40, in G minor, were given.—The Saturday Subscription Concerts have included a large number of selections from 'Madame Butterfly,' 'Rigoletto,' 'Otello,' &c., as well as popular orchestral music of the Russian school, and many more or less familiar numbers of good popular music of a modern type. The Sunday popular concerts have also been similar in type, with a very varied selection of programmes. The principal singers during the last month have been Miriam Licette, Stiles-Allen, Kenneth Ellis, David Hutchinson, Harold Williams, and Norman Allin. Other visitors to Cardiff have included the English Ensemble, a new Russian bass, M. Mozjoukine, Mr. John Amadio, the flautist, and Kubelik.

MAESTEG.—On January 14 the N.O.W., conducted by Mr. Warwick Braithwaite, played Weber's 'Oberon,' Beethoven's fifth Symphony, and Mozart's 'Serenade' at the Town Hall.

PONTYFRIDD.—The memorial executed by Sir Goscombe John to the memory of Evan James and James James, author and composer of the Welsh National Anthem, will be unveiled in the Ynysangharad Park, at the end of July.

SWANSEA.—The N.O.W., conducted by Mr. Warwick Braithwaite, paid visits to this town on January 21 and February 4. On the first occasion Mozart's Symphony No. 36, in C, was played, and on the second an Overture by Arne, transcribed by J. Herbage, was the opening item, and Tchaikovsky's 'Pathetic' Symphony and Franck's 'Le Chasseur Maudit' were the principal works.

TONYPANDY.—The N.O.W., conducted by Mr. Warwick Braithwaite, gave a concert at Central Hall on January 28. The programme included Dvorák's Overture 'In der Natur' and Beethoven's fifth Symphony.

## Musical Notes from Abroad

### BERLIN

Hans Pfitzner, who by many people in Germany is considered the most important German musician of our age next to Richard Strauss, some time ago celebrated his sixtieth birthday. The Berlin State Opera honoured the master by a rather belated performance of his greatest work, 'Palestrina.' This opera, entirely unknown outside Germany, is as regards loftiness of poetic conception one of the most remarkable dramatic achievements of our century. It may certainly boast of some of the most magnificent dramatic scenes in the entire operatic literature, but unhappily these majestic elevations are preceded by half-hours of indifferent music, wearing out the patience of the listener. Moreover, the dramatic construction is strange enough, the second Act being a totally different second opera, sharing with the first Act not a single dramatic person, being conceived as a purely literary antithesis more effective when it is read than when it is shown on the stage.

During the last six or seven years a Verdi Renaissance has arisen in Germany, and of the more than thirty Verdi operas a considerable number that had never before been given in Germany have been performed with great success. The poet and novelist Franz Werfel has contributed materially to this Verdi Renaissance by his celebrated novel 'Verdi,' and by his new German translations and new scenic adaptations of several little-known libretti. He must also be credited with the new and effective German libretto of 'Simone Boccanegra,' recently brought out for the first time at the Berlin Municipal Opera. This opera, written in 1857, re-written in 1880, had so far never become popular. In 1930, however, it has a chance of winning popular favour. The score must be considered one of Verdi's happiest efforts. The music is full of splendid melodic invention, of masterly dramatic touches, of a noble pathos. It combines the elementary melodic power of the young Verdi with the consummate art of the old master. A performance of extraordinary qualities helped to make the old opera still more impressive. Fritz Stiedry conducted with great authority. Beata Malkin, Hans Reinmar, Ludwig Hofmann, and Max Roth, did full justice to the principal parts, both as singers and as actors, and showed themselves artists of high rank.

Sir Thomas Beecham's concert with the Philharmonic Orchestra introduced the Berlin public for the first time to one of the most prominent and generally recognised English conductors. The concert, under the patronage of the English Ambassador, was an artistic and social event of importance. To English readers it seems superfluous to describe Beecham's conducting, but it may be interesting to say a word of the impression that he produced on the German public. His directness, precision, energy, vitality, and emotional soundness

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combined to give to his conducting what one considers here a characteristically English aspect. These 'English' national traits seemed indeed to be still more impressive than his individual artistic virtues, which in themselves are by no means slight, rising above the neutral basis of an excellent musicianship. Beecham's success was spontaneous and without contradiction on any side. His brilliant interpretation of 'Ein Heldenleben' evoked a storm of applause, and was generally recognised also in the press as extraordinary and even hardly surpassable. Delius' 'Eventyr' also received a most refined and finished performance. The rest of the Anglo-German programme comprised Elgar's 'Cockaigne,' and a rarely heard Mozart Symphony—No. 34, in C major.

Otto Klemperer, a great admirer and propagator of Stravinsky's music, had invited the composer to participate personally in a concert devoted mainly to his most recent works. Consequently we heard for the first time 'Le baiser de la fée' and the Capriccio for pianoforte and orchestra. 'The kiss of the fairy' marks another stage in Stravinsky's promenades into musical history. After Lully, Pergolesi, Bach, and Handel, he now makes a bold and surprising leap of a hundred and fifty years to Tchaikovsky, and does homage in a long ballet suite based on Tchaikovsky's melodies. After Stravinsky's feats of transmigration one ought not to be surprised to see the flaming revolutionary of 'Le sacre du printemps' at present in the bonds of Tchaikovsky's lyric sentimentality. Does this return to melody, to sentiment, simplicity, tonality, mean a 'Pater, peccavi,' or is it merely a new turn of parody? Hard to decide. But it is not difficult to find out that the 'Kiss of the fairy' is by no means identical with the precious 'Kiss of the Muse.' Certainly the score shows Stravinsky's masterly hand in the manner of the orchestral setting, but the musical substance is too tame and insignificant, the music too empty of inspiration, too tiresome, too lengthy. The Capriccio is meant to be a return to Weber's and Mendelssohn's brilliant pianoforte style, but happily Stravinsky was not satisfied with this academic digression, and he amply gave vent to fanciful pranks of his own. Thus the composition certainly does not possess unity of style, but it was at least diverting—all the more so as it was excellently performed by the composer at the pianoforte, and by Klemperer the conductor.

Wanda Landowska's authority in everything connected with old clavichord music is universally recognised. In her Berlin concert she presented, besides Handel's Concerto in B flat major, a modern work expressly written for her by Francis Poulenc. This 'Concert champêtre' shows the influence of Stravinsky's latest phase in its return to tonality, melody, and pleasing sound. In spite of a rather too radical adoption of Mendelssohn's melodic manner in the slow movement, it is valuable and pleasing in its youthful freshness of invention, its vivid rhythms, and its cultivated sound. The best French tradition is flavoured with modern and even ultra-modern spice. M. Ansermet came in for his share in the concert with a finished and delightful performance of Debussy's three 'Nocturnes.'

At Furtwängler's Philharmonic concerts Cortot was recently heard for the first time at Berlin since 1914. He played the Schumann Concerto with admirable art and culture, and was most cordially received by the Berlin public. The novelty of the programme was a set of orchestral variations by Paul Kletzki, a young Polish composer residing at Berlin, who for some years has been gaining a considerable reputation all over Germany. His variations are certainly influenced by Reger and Richard Strauss, but nevertheless they are so effective, so well written, and so interesting that they fully deserve the success accorded to them.

Albert Coates's opera, 'Samuel Pepys,' which was recently given at Munich with much success, has been accepted for performance by the State Opera.

HUGO LEICHTENTRITT.

## HOLLAND

For the series of performances of 'The Tempest' that are taking place at Amsterdam and are among the outstanding events of the theatrical season, Willem Pijper was commissioned to write the music. And in doing so he struck a new note. The one criticism that has been directed against his music is that there is not enough of it. It is a good fault, if it be a fault. Certainly he has not, like some modern composers, seized the opportunity to create new boisterous ensembles. The storm scene is one of bewilderment rather than of confusion or noise, and for the rest he has written a number of brief interludes that are in wonderful keeping with the mystery of the play, with its poetry, its fairy charm, its light-hearted merriment. One local critic described the whole of the music as 'Ariel's music,' and he was not far wrong. Technically and aesthetically, in the way in which its hearers were allowed to forget that the composer was Willem Pijper, or even that he was a man whose education as well as his work belong to the 20th century, it was a masterpiece. Still more important, it was music that belonged to the drama just as much as did the dresses and the stage setting, and under Pijper's own direction the little orchestra played a part as essential as that of any of the actors on the stage.

A work by a much younger composer, and, judging by internal evidence, probably a pupil or disciple of Pijper himself, was performed by the Utrecht Municipal Orchestra on two occasions under the direction of Evert Cornelis. This was a symphony by Bertus van Lier. The importance of the work does not lie in the achievement so much as in the promise, though it was possible to trace a degree of individuality that is rare in the music of a man of twenty-two. His control of the orchestra is considerable, notwithstanding that he has still much to learn in this respect, and his rhythm and melody are invariably well-balanced and pleasing. We shall look forward to more music on a large scale from this composer.

Paul Hindemith appeared at the Concertgebouw recently with two concertos for viola, the one by Darius Milhaud and the other by himself. Milhaud's work, apart from its thick and uneven orchestration, is more attractive than much of his recent output, and its obvious tunefulness and rhythm made it quite welcome. With Hindemith's own Concerto a deeper note was struck, and the concentration of thought and feeling, the richness of tone, the beautiful colouring, the moments of light humour, all combined in stamping the work not only as one of the best that Hindemith himself has written, but one of the most important for his instrument written in our day.

A position arose a few weeks ago in the northern city of Leeuwarden that recalls one's experiences in England, only in this case they were reversed. There was formed not very long ago a Frisian Orchestral Society consisting of forty-four playing members. For one reason and another one of the members had been irregular at rehearsal, but was allowed by the conductor to take his place among the rest. Immediately, although it was time to begin the concert, the remaining forty-three went on strike and the concert could not take place. A few days later there was a danger of the same thing taking place, for the orchestra had been engaged to play at a concert given by the Oratorio Society. They all turned up at the full rehearsal, but again the forty-three said they would not play if the truant were allowed to take his place. Eventually, however, matters were arranged, and the second concert was able to proceed.

The 'Toonkunst' Conservatory at Amsterdam, of which Sem Dresden is the Director, has outgrown the accommodation of its present building, and arrangements have been made for a new building to be erected with a concert-hall accessible direct from the street and with class-rooms and studios of a thoroughly up-to-date character. A feature of the concert hall that is probably entirely new in such a centre of

education is that of a film-cabin and accommodation for 'picture shows.' Whether the writing of music for the films or the production of sound films is intended is not stated. In any case, it is pretty certain that in about another year or fifteen months Amsterdam will have a conservatory building worthy of the excellent teaching which is imparted by Mr. Dresden and his staff.

HERBERT ANTCLIFFE.

#### ITALY MILAN

An inquest on the actual crisis in the operatic world here, through the columns of *Il Corriere della Sera*, is revealing to the general public the existing conditions under which the managements of the various theatres are labouring. Opinions given by the majority of men so far concur in laying the blame to the silver ribbon; others blame the composers, who in the main turn out poor work, insincere, and largely void of interest; the newly-born love of outdoor sport is cited by others; and so *ad infinitum*. Undoubtedly all of the various reasons are contributory; and some of the blame might be brought home to the theatre itself. There, too, abundant evils are to be found, first among them being the lack of rhyme preparation on the part of the artists. An even worse evil is that of the theatrical agents whose malign influence can be traced in such a case as this. And be it clearly understood, this case holds good for at least ninety per cent. of the artists. X is a tenor at La Scala, the management pays him seven thousand lire (about seventy guineas) a performance. Of this sum five sevenths is taken by the agent who secures him the engagement, and the various and numerous parasites who have to be bribed to prevent another tenor's getting his job. In the meantime every season given in the thirty-five or so large opera-houses in Italy suffers under the disability of having to pay higher fees to the singers than the ordinary theatres, without any Government or municipal subsidy, could possibly pay, for the simple reason that a ring of agents, impresarios, and theatre managers keep out all except the couple of hundred overworked slave-singers under contract to the ring agents.

So far all efforts to extirpate this plague have failed, and indeed, now, the matter is scarcely questioned. Take away the subsidy? Not only would the whole list of theatres close down or turn into cinema-houses, but not one artist or composer would remain to tell the story. So far as I can see, only one step remains to be taken, and in Italy there is only one man to take it. How far similar conditions exist elsewhere I do not know, but so far as this country is concerned there is *not* a falling off in attendance, and any new opera, decently presented, attracts good houses, while the old favourites from 'Barbiere' to 'Bohème' usually sell the house out, even when the performance is broadcast.

Lack of space prevents me from developing the arguments on one side or another, or even of completing the presentation of the facts, but at some future date, should a conclusion be reached, it will be passed on to the readers of these columns.

'Turandot' has been given five times in the course of a month, and is evidently increasing in popularity, since on every occasion the Scala was sold out. This is music that stealthily grows on one. I loathed it the first time I heard it, and was quite unable to forgive the blatant vulgarity of certain pages. 'Madame Butterfly' and 'The Girl of the Golden West' are, however, a strain on one's good nature. We have had both, the former with Pampanini and again with a pseudo-Japanese from the Philippines who sobbed her way into the more sentimental and less intelligent of her hearers. Giuseppe Del Campo conducted 'Butterfly,' and Victor De Sabata 'The Girl of the Golden West'—an ungrateful task.

Arrangements are made for the producing of a number of Spanish operas at the Scala next season, and among the composers who will be represented

are Breton, de Falla, Usandizaga, Morera, and Pabissa. In return, the Liceo of Barcelona has undertaken to put on new operas by contemporary Italians.

CHARLES D'IF.

#### PARIS

##### 'LE ROI D'YVETOT'

A four-act opéra-comique under this title is the outstanding novelty of the past month. The libretto is due to Messrs. Limozin and La Tourasse, while Jacques Ibert, the well-known composer of 'Escale,' 'Rencontres,' and 'Angelique,' undertook to renovate the genre opéra-comique in the traditional French style. The burlesque tribulations and the final triumph of the legendary king Jeannot of Yvetot had already been dealt with on the stage by Leuven and Ritt, with music by Adolphe Adam, and by Deslys and Achard. This new version locates the action in Normandy, amidst the famous apple-growing country. Jeannot is a most democratic king, seconded by his Premier, Mederic. His subjects indulge in boon-companionship with him, so much so that a maid-servant, Jeanneton, falls in love with him. All might have ended well in due time had not the warlike inhabitants of the neighbouring republic of Rocanville provoked war by their aggressive behaviour. King Jeannot, at the head of his army, goes to war, but is badly defeated. On his return to the capital, revolution and the proclamation of a republic drive him into exile. But under the new régime public and private affairs are daily getting worse. The womenfolk are specially discontented, affording thus to Jeanneton an opportunity to conspire in favour of the absent king. She is seconded by the lean barman whose shop has been deserted in favour of his fat competitor. In Act 4 a street fight ends in the victory of the king and of his faithful supporters, who by now are as numerous as the inhabitants of his capital. Amidst popular festivities, Jeannot is again enthroned, together with Jeanneton, who is proclaimed queen for her unflinching devotion. The plot is woven in a naive style, recalling, on a different plane, the popular Epinal imagery. Jacques Ibert was able to take full advantage of the numerous and contrasting scenic opportunities afforded him by the librettists. The characters of the 'good easy sort'—the king, Jeanneton, the simple but efficient maid-servant, the lean and fat barmen discussing political as well as liquor issues, the group of the old wise men of the city taking a philosophical stand on distressing problems—all are strikingly set out on the musical plane. The score, attesting to Jacques Ibert's mastery of technical means, is tersely but brilliantly worked out, and pregnant with good humour and sparkling wit. The work is welcomed by the press as a noteworthy landmark in the evolution of French opéra-comique. The directors of the Opéra-Comique Theatre, as well as the conductor, Albert Wolff, scored a great success thereby.

In the domain of symphonic activity we should note the re-opening of the 1930 season of the Walther Straram Concerts on Thursday nights at the Théâtre des Champs-Élysées. The programmes are composed in a largely eclectic manner with one novel item every week. At the head of his orchestra, perhaps unique in the quality of its constituent members, Walther Straram has already presented Elsa Barraine's 'Harald Hafagar'; 'Three Tonadas,' by P. H. Allende, a Chilean composer and investigator of folk-lore; and Albert Roussel's 'Little Suite,' comprising Aubade, Pastorale, and Mascarade, of which the middle movement is a gem of high quality. This very musical conductor should also be credited with a performance of Debussy's 'Prélude à l'Après-midi d'un Faune,' the finish and the poetry of which it must be difficult to surpass.

PETRO J. PETRIDIS.

#### TORONTO

Artistically the weeks since Christmas have given us excellent fare, especially in the case of two first recitals by Beniamino Gigli, tenor, of the Metropolitan Opera, and Nikolaus Medtner; and among old friends,

the Hart House String Quartet and Mr. Lynnwood Farnam, the famous Canadian-American organist.

M. Gigli, thanks to the Philharmonic Concert Company, was greeted with full-house enthusiasm, and in spite of unusually intense expectation, proved a more magnificent artist, a more finished vocal actor, and a keener musical personality than any great operatic exponent within memory. M. Gigli's Mozart has as deep and sincere appeal as has his Leoncavallo.

Medtner, who was engaged by the Women's Musical Club and who also played at the Conservatory on the same day, delighted his hearers beyond expression with his two-sided genius—his charm as a pianist echoing his ability as a composer. We shall not easily forget his 'Improvisation,' Op. 47, or his 'Sonata Tragica,' Op. 39, No. 5. Associated with Medtner on both occasions was Madame Jeanne Dusseau, our Canadian soprano who recently made such a happy association with you in the Old Country.

There is no doubt whatever that the experiences of the Hart House Quartet in England last year enriched an already well-endowed personality, for we enjoyed an even deeper note of subtlety than hitherto in the playing of the Delius String Quartet and the Franck Quintet, with Dr. Ernest Macmillan at the pianoforte.

There seems to be little enough to remind ourselves concerning the work of Mr. Lynnwood Farnam, other than to reiterate a conviction that one can hardly imagine a more finished organ technique and musicianly instinct so surely combined.

Roland Hayes, the great negro tenor, came again and in matchless form gave another profound expression of his artistry. Mr. Hayes has now definitely established himself at Toronto. Mischa Elman visited us again, and his enthusiasts enjoyed a programme in the true Elman style. The Conservatory String Quartet, recently organized anew, gave for its second programme the Schumann A minor, Waldo Warner's 'Pixie Ring,' and Fauré's Pianoforte Quintet, Op. 15, with Madame Norah Drewett de Kresz at the pianoforte. Another very efficient string quartet has evolved under the designation Harizay, the personnel being Mr. Vino Harizay, Mr. Murray Adaskin, Mr. Thomas Brennand, and Madame Joyce Horniansky. The Dohnányi Pianoforte Quintet and a Mozart Quartet were given, with Frances Adaskin at the pianoforte. Our own Symphony Orchestra greeted Miss Muriel Brunskill, your clever English contralto, who sang Elgar's 'Sea Pictures' and two Wolf songs.

This month we have news from Ottawa and Montreal. In the Capital they have organized a male-voice choir in the Department of the Interior, under Mr. C. J. L. Rychwood's direction. Mr. Rychwood also conducts the famous Ottawa Temple Choir, and has, it is reported, accomplished remarkable results with the Dominion Civil Servants. It is evident that what our railways can do our Government is not afraid to attempt, and this speaks well for the growth of interest in the music of Canada. Montreal heard once again that splendid team, the London String Quartet, in a finely balanced programme of Brahms (C minor, Op. 31), Beethoven (Op. 74, in E flat), and the Debussy. The Quartet did visit Toronto, but only to appear during the Imperial Oil Company's Radio Hour in association with Madame Dusseau. It was a fine programme, but we should have preferred an evening.

H. C. F.

The London music critics are the most honest in the whole world; and also the stupidest. They are neither reporters nor entertainers.—Gordon Beckles, *Musical Critic*.

The Council of the Union of Graduates in Music, Incorporated, at a meeting held at the Royal College of Music on February 8, resolved unanimously, on behalf of its members numbering upwards of six hundred graduates of the British Universities, that an emphatic protest be recorded against the Musical Copyright Bill, now before Parliament. The Council regards the Bill as an act of grave injustice to the British composer and to the musical profession as a whole.

## DEBUSSY AND SHAKESPEARE

BY WILLIAM SAUNDERS

The writer of the article on 'Debussy' which appears in the new edition of Grove's 'Dictionary of Music and Musicians' remarks that 'the Debussy literature is as yet small in extent, and most of it is slight in quality,' and he then proceeds to give a bibliography consisting of four works—one French, one German, and two Italian. The earliest of these is dated 1910, but two years earlier than this, there was published at Edinburgh an English book—perhaps the first serious essay ever written upon the composer and his works—by an Edinburgh man, W. H. Daly. This work, entitled 'Debussy: A Study in Modern Music,' may be slight in extent—it could scarcely have been otherwise, considering the date of its publication—but it was certainly by no means slight in quality. Nor is it even so certain that the Debussy literature was so slight in extent at the time at which the new 'Grove' appeared (1927) as the writer in question would have us believe. That, however, is merely by the way, although it had to be said, if only to vindicate the fact that Debussy was studied and understood and discussed in Britain at least as early as he was written about anywhere abroad, his native country hardly excepted. And the charge of Debussy literature having been small in extent in 1927, whatever truth there may have been in it then, is rapidly losing point to-day. The two volumes by Leon Vallas are brimful of suggestion, and one marvels at the fact of the 'Grove' writer's ignorance of the work of this writer. But the most notable book about Debussy that has appeared in recent years is surely that which was published last June, containing the 'Correspondence de Claude Debussy et P.-J. Toulet' (*Le Divan*, rue Bonaparte 37, Paris).

Debussy was a voluminous letter-writer, and this is the second collection of his correspondence that has appeared during the past two years. It is a curious fact, however, that so far as one can glean from the already existing Debussy literature, the name and personality of P.-J. Toulet here enters as a new factor in the life-history of the composer. This is all the more remarkable in view of the important project that they had in common, and which seems to have occupied their minds for the period of nearly twenty years—the last twenty years of Debussy's life. This was nothing less than a collaboration in the writing of an opera based upon Shakespeare's comedy 'As You Like It.' Fortunately, perhaps, for the credit of Debussy as a composer, this opera was never written; it is doubtful whether anything beyond perhaps a fragment of the actual libretto was even begun, although there is said to be a manuscript in existence with each word to which Debussy had taken any exception underlined in pencil by the composer himself; but the very fact that it was seriously considered is, to Englishmen, interesting in the extreme.

It is a well-known fact that Shakespeare attracted Debussy as he has attracted so many other artists and musicians, but whether there was a sufficient compatibility between the dramatist and musician to have justified the production of a Shakespeare-Debussy work is seriously open to

doubt. Debussy himself must have had a vague consciousness of this incompatibility, for he never at any time seemed to make any progress in the musical elucidation of Shakespeare. But perhaps it was not altogether a case of incompatibility. It may be that Debussy merely realised what so few of Shakespeare's would-be elucidators and interpreters ever do—that Shakespeare is himself so crystal-clear that no further elucidation is necessary. In a letter dated from Bellevue (Seine-et-Oise), September 11, 1905, to his publisher, Jacques Durand, Debussy remarks: 'Colonne m'a écrit deux fois au sujet du "Roi Lear," auquel je travaille aussi'; and in a note M. Durand explains that this was 'Musique de scène que Debussy avait l'intention de composer pour le drame de Shakespeare, dont il n'a laissé, dans ses papiers, qu'un fragment très court et intitulé "Le Sommeil du Roi Lear."' And he adds the significant remark: 'If the remainder of this "musique de scène" was ever written, it must either have been destroyed by the author or adapted and utilised for other works.'

Where and when Debussy first met M. Toulet does not appear, but from internal evidence it is clearly shown that this event dates back to the early obscure days of Debussy's *vie d'artiste* amongst the Parisian *cafés*—and not always too reputable *cafés* at that. Thus in a letter to Toulet, dated May 20, 1927, Debussy writes: 'Pourquoi n'avouerai-je pas que vos délicates pattes de mouche m'ont profondément ému... j'ai revu l'étouffant "Bar de la Paix"; le "Weber" encombré; tous ces endroits marqués de votre présence en lettres de feu (oui, Monsieur!).' And in all that Debussy ever wrote, the human touch is ever-present, and here, sick and suffering, he cannot refrain from a profound and sincere expression of regret for the 'good old days' that have gone for ever—'Et pourtant, rien n'est resté du bon vieux temps; les gens sont encore plus vilains—on peut même regretter les indésirables d'antan...' Toulet was a writer of some eminence, but apart from their being enthusiastic students of Shakespeare, Debussy and he appear to have had very little in common. They seem, none the less, to have been held together by a loose reciprocal bond of sympathy. As the writer of the Preface to the Correspondence remarks: 'Ils ne se boudaient pas, mais ils ne s'attiraient pas non plus.' And Toulet himself asserts, 'Debussy et moi dès le premier jour avons été amis comme cochons.' They were, indeed, the sort of friends who agree best when they are situated at a considerable distance from each other.

The first mention of Debussy's interest in Toulet's adaptation of 'As You Like It' occurs in a letter written by the composer in 1902, shortly after the first performance of 'Pelléas et Mélisande,' which took place on April 30 of that year, but there must have been some talk of it before that. And by the middle of October he was properly in the thick of it. By this time Toulet had sent him a 'second plan,' which met with Debussy's approval. But they had not gone far with their arrangements before they were well on the way to making a glorious hash of Shakespeare between them. 'Don't you think,' writes Debussy, 'that it would add to the interest of the first scene if you were to introduce a chorus in the wings, which should supply a running commentary on the

various incidents in the fight of Orlando. This should consist of divers exclamations, as 'Tombera! Tombera pas! Ben! il n'a pas les foies gras!'

In the same letter Debussy goes on: 'I should love also to have the various songs sung by a group of people. The Duke is rich enough to have the singers of Saint-Gervais with their conductor brought into the Forest of Ardennes (*sic*). Finally, I agree with you in leaving these people in the Forest of Ardennes. It will be necessary to invent a pretty ceremonial for the betrothal, and to bring it to a happy ending.' Toulet seems to have had certain qualms regarding the lyrical adequacy of his arrangement, for we find Debussy remarking a little obscurely, 'Toutes les fois que vous pourrez remplacer le mot exact par son correspondant lyrique n'hésitez pas.' 'That,' he continues, 'is not to say that the manner in which the two scenes are written does not please me. Quite the contrary. It is merely a reply to your fear of being too rhythmical. *You may rest assured that all that will come out in the Music.*'

In Toulet's reply to this letter he succeeds in getting a thrust under Debussy's defences. The composer finishes the letter with a suggestion which he offers for what it is worth: 'Ne pourrait-on pas se servir de la scène entre Charles le Lutteur et Olivier (Scène 1 de Shakespeare) comme moyen d'exposition?' Toulet's response to this is the actual transcription of the scene in question, regarding which he says that 'the beginning of it will make an agreeable spectacle on the rising of the curtain (Celia leaning against a balustrade on the right and Rosalinde mounting slowly towards her from the garden). . . . But it seems to me that the chief exposition lies in the dialogue between Celia and Rosalinde.'

Toulet, however, falls in with Debussy's suggestion as to a chorus in the wings. He speaks of abridging the duel scene somewhat, and of making it more refined! 'The presence of young girls will save it from the atmosphere of brutality, and Oliver's intention not being that of killing his brother, but merely of giving him *une bonne leçon*.' Then he continues: 'Apart from that, however, I am very enthusiastic about the chorus of exclamations behind the scenes during the fight. The young girls will remain very quiet—a sign of emotion—and Oliver will ejaculate some words in his ironical manner.' And again Debussy agrees with it all, remarking that Toulet's ideas are better than his own, but pressing for an opinion upon his suggested ending of a betrothal ceremony interspersed with songs 'in the antique fashion'; that is to say, forming part of the action.

Then Toulet leaves Paris for health reasons, and the whole subject is allowed to drop, although occasional hints from the composer crop up in the correspondence, proving that he was 'still nursing the unconquerable hope' of making something of 'As You Like It.' But Toulet seems to have been an addict to the drug habit, and unstable as water. At one period in the course of their correspondence Debussy was indiscreet enough to remonstrate with him upon his manner of living, but only got snubbed for his pains, and this engendered a coolness between them which lasted for some time.

It was not until the summer of 1917 that the project seriously began to exercise the minds of

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the would-be collaborators once more. A chance meeting with a mutual acquaintance, M. Gémier, who was also a Shakespearean enthusiast, revived the desire in the mind of Debussy to write the opera 'As You Like It,' and he lost no time in conveying his proposals to Toulet, who was still in the Basses-Pyrénées. But Toulet was now inclined to be recalcitrant and hyper-sensitive. He commences by asking Debussy whether he still has the text of his former work or whether he wishes him to send him one, and would he prefer a simple literal translation. He supposes that Gémier would regard it as sacrilege for him to displace a single comma, but 'if he had lived as much as I used to do with the Swan of Avon he would perhaps have realised that his plays were not written with the same degree of final formality as, for example, the "Petits Poèmes en prose."' In common with so many literary and musical Frenchmen also, his interest was now chiefly centred in his author's rights (*droits d'auteur*). And this extraordinary suggestion is the culminating point of his letter: 'I should have loved, nevertheless, to have introduced into my translation some sort of trap which, on performance in foreign countries, would have prevented my version having been replaced by any other, or by the English text.' There was evidently a dread in the mind of Toulet of Gémier's filching some of the glory to which he considered himself wholly entitled. In a postcard to Madame Debussy, about the same date as the letter with which we have just been dealing, he says, rather dolefully: 'I greatly fear that my former work on Shakespeare will not be of much use now, but I shall be very much annoyed if it should be reduced to a mere word-for-word translation, which would make an interminable production—apart from the fact that the very large number of short scenes (which entail a constant lowering of the curtain for the sole purpose of replacing Scene 2 by Scene 1, and vice-versâ) do not appear to offer the same advantages to the music as those of "Pelléas," for example, where the action really changes in character and place.' But Gémier is the real bugbear; he is perfectly candid on that score. 'Aussi bien est-ce de Gémier que je me méfie.'

Debussy, however, is reassuring: 'You attribute to Gémier,' he says, 'too much Shakespearean rigour; if you could know his translation of "The Merchant of Venice" you would feel easier about it. This man [Gémier] is seeking, above all, an occasion for the display of his gifts as producer and stage-manager.' And again Debussy reverts to his proposed manner of treating the libretto. 'The vocal element,' he remarks, 'ought to play an important rôle in "As You Like It." I am counting upon using all the songs that ornament the text. In passing, I recommend them to your kind consideration, still more to your lyricism.' But clearly they were still at cross purposes, although we have not all the data necessary to enable us to show exactly to what extent and on what particular shades of difference. And the ravages of Debussy's final illness were already beginning to sap much of his vitality and energy.

On July 9, 1917, the composer, in reply to a letter from Toulet, which does not appear in the collection, states that 'there can be no longer any question of our former project, full of charm as it

was.' Toulet also seems to have made a proposal that he should write to Gémier himself, but Debussy vetoes the idea absolutely. 'Above all,' he says, 'do not write to Gémier.' Then, upon an undated postcard, Toulet asks: 'Are you still busy with "As You Like It"?' Personally, I am always uncertain. Don't you think I should write to Gémier after you have advised him that I shall do so?' In his reply Debussy gives a catalogue of his troubles, and goes on: 'And all that does not help on the work on "As You Like It." Your idea of writing to Gémier is good in itself, but what would you say to him? I think it would be better for us to wait until we are surer of ourselves. You seem to be looking for trouble where it would be sufficient to let your natural genius simply run its course. The music will always find its own place.'

Nothing further appears until November 8, 1917, when there is a fragment of a letter from Toulet, in which he says: 'It will be necessary to get rid of the old duke and his suite in the second Act, so I shall make them go a-hunting (I cannot send them to a cinema) to the accompaniment of a short hunting chorus. But you will be able to invent a beautiful fanfare, which will be heard diminishing as the hunt is borne away in the distance. What do you say to that?' And then in a long letter, written by Toulet on January 19, 1918, two sentences bring the subject to a close for ever: 'I await your further instructions to enable me to make "As You Like It" as nearly as possible as you like it. My idea of hunting choruses gradually fading away in the distance continues to charm my modesty.' And there is an end of it all, except that Debussy, in the very last letter he ever wrote to his publisher, Jacques Durand, remarks: 'By the way, I have a project in view of writing incidental music for "As You Like It," by W. Shakespeare (with the effective approbation of Gémier).' This was in November, 1917, and his talk now of 'incidental music' elucidates the remark of July 9 of the same year that 'there can be no longer any question of our former project.'

Whether the work would ever have reached completion and the stage, even if Debussy had lived for some years longer, is indeed very doubtful, but as he died on March 26, 1918, it was the 'Grim Reaper' who finally clinched the matter, and when all is said and done, perhaps it was just as well that it ended in this decisive and inevitable manner. But it is truly an interesting and curious episode in the career of the greatest of the modern French composers.

#### BRAVE MUSIC: DRUMS DISTANT AND NEAR

BY ANTHONY CLYNE

'Oh, the brave music of a distant drum!' quoth the Persian astronomer-poet. Brave music it is. Since the dim dawn of time drums have aroused martial emotions. The drum of the savage beats time for singers and dancers, plays an important part in religious ceremonies, and, above all, sounds the alarm and mobilises the tribe for war.

The spirit-stirring drum, the ear-piercing fife, as Shakespeare called them, were by his time thoroughly established in English armies. It seems now an essential feature of the pomp and

panoply of war, so that Richard Le Gallienne in 'The Illusion of War' cries:

O, snap the fife and still the drum,  
And show the monster as she is!

What heroic associations have gathered around the drums of war!—from drums snarling in the 'Ca Ira' and thumping in the 'Marseillaise,' rousing a nation to battle, to Col. Tom Bridges beating his toy drum at Le Cateau in 1914, and turning retreat into victory.

The reference books may furnish us with such empty facts as the introduction of the side-drum into the orchestra by the composer Marais in the 17th century. The essential truth is that the use of drums has developed with the evolution of the modern orchestra, and with remarkable rapidity during more recent times. In the age of Haydn and Mozart there were usually in the orchestra two kettledrums, tuned to the tonic and the dominant, but their part was of little importance. Beethoven brought scope and significance to the orchestral drums.

His discovery of their resources was hailed as pretentious innovation and sensationalism. When, in the eighth and ninth Symphonies, he endowed them with the dignity of solo instruments, tuning them with an octave between, imposing intricate rhythms, the critics scorned what is, we now see, an integral element in the music, without which it could not have been created. In the Scherzo of the seventh Symphony he tuned two drums to a minor sixth, and the musical world was aghast at his audacity. As he revealed so much else, he revealed the possible functions of timpani.

A striking example of the employment of drums for one of their principal purposes—the accentuation of what may be called sparkling passages—occurs in Mendelssohn's 'Rondo Brillante,' where three kettledrums add much to the exhilarating brilliance. Spohr and Weber frequently scored for three, and Meyerbeer, himself an expert timpanist, skilfully used them in the Coronation March in E flat in 'Le Prophète,' having one drum tuned D natural to the fine enhancement of the effect.

But Berlioz was the great enthusiast. It is nothing that he had eight pairs of kettledrums in his 'Requiem,' compared with what he obtained from drums towards his wonderful effects of timbre in some places. He entertained a true notion of the importance of timpanists, though to this day the popular illusion persists that they are mere makers of noise by means of a miscellaneous assortment of hardware. When Habeneck, conducting the 'Requiem,' came to an unprecedented timpani solo part, he ostentatiously put down his baton and took a pinch of snuff. Berlioz, seated in the front row of the audience, jumped up with eyes blazing with anger and beat time himself. His indignation was fully justified.

How Berlioz inveighed, for example, against the cymbal being wielded with one hand while the other smote the bass drum:

'This economical procedure is intolerable; the cymbals, losing thus their sonorousness, produce only a noise which might be compared to the fall of a sack full of ironmongery and broken glass. It has a trivial character deprived of all pomp and brilliancy; it is fit for nothing better than to make dance music for monkeys, or to accompany the feats of jugglers,

mountebanks, and swallows of swords and serpents, in the public streets and alleys.'

What Berlioz did with the bass drum we all know, or should know. Verdi and Gounod provide especially impressive examples of its use. The classic case is Verdi's 'Requiem,' where it accompanies in obbligato the bass soloist in 'Mors stupebit.' It seems strange that Wagner, who so magnificently used timpani in his music-dramas, notably in 'Götterdämmerung' and the funeral music of 'Siegfried,' never scored for the bass drum after his early un-Wagnerian opera of 'Rienzi.'

It is exaggeration to say, as an American critic recently did, that timpani and instruments of percussion are elevated to an unparalleled plane of importance by recent developments. But never were there such severe demands on the musical knowledge and technical skill of the performer. At New York, Mr. Alfred Friese, long timpanist of the Philharmonic Society, has founded a School of Instruction in Timpani and Percussion.

'Modern scores,' he is quoted as saying, 'unmercifully expose incompetent timpani players. With the musical continuity of modern symphonic poems and music-dramas, instead of the set phrases of early works, the timpanist has to rapidly tune his drums against the ever-modulating music of the rest of the orchestra.' Even Strauss's 'Elektra' and 'Salome,' now considered conservative scores, severely tax the timpanist in this respect. Stravinsky, for instance, in 'Le Sacre du Printemps,' has written long solo passages for the timpani, parts that resemble tuba parts. In ultra-modern orchestration, with its complex cross-rhythms and atonality, these advanced scorings for timpani tax all the resources of skilled musicians. The drums now require the care of a most acute musical ear, the nicest sense of touch, and the most constant variations of tuning.

Hans Richter has said that the timpani are the most difficult instruments in the orchestra to play properly. It was Mahler who called the timpanist 'the conductor from the rear.' Not in this age of strident jazz are we near the time when, as Byron wrote, 'the hoarse dull drum shall sleep and man be happy yet.' But if the drumming and clashing of jazz offend us by its lack of meaning there are modern composers who have wonderfully extended the significance of which instruments of percussion are capable.

## Obituary

We regret to record the following deaths:

HENRY CAWOOD EMBLETON, on February 7, at the age of seventy-five. A man of great wealth, he was a generous patron of music. He was the prime mover in the formation of the Leeds Choral Union in 1895, and for thirty-four years he acted as its honorary secretary and treasurer; the latter office could be described as nominal, for under his benefactions the choir was free from financial emergencies. It was he who promoted, and paid for, the numerous visits made by this choir to foreign cities—to Cologne, Frankfurt, Düsseldorf, Leipsic, Dresden, and Paris. In 1922 the choir came to Queen's Hall, London, and gave a performance of 'The Apostles,' a work for which Mr. Embleton had a deep-rooted admiration. (He was on terms of warmest friendship with Sir Edward Elgar.) Among the other chœurs to which he extended his generosity was the Newcastle and Gateshead Choral

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Union, of which he was president. Not only societies, but students and young professionals had to thank him for timely aid. In all his giving he was unostentatious. Sir Henry Coward recalls that he once gave five pounds publicly towards the cost of a church organ, at the same time giving a thousand pounds privately. As a musician he had considerable proficiency, having studied the pianoforte, 'cello, and harp, and for a period he played the organ for the afternoon services at Leeds Parish Church, and occasionally he played for the regular Sunday services. He was given the freedom of Leeds on the occasion of the tercentenary celebrations.

LOUISA KIRKBY LUNN, the famous contralto, who died on February 17, after several months' illness, at the age of fifty-six. She was born at Manchester, where she studied until, in 1893, she became a pupil of Visetti at the Royal College of Music. After several small beginnings her career started in earnest with three years' work as principal contralto in the Carl Rosa Opera Company. At the turn of the century she was principally engaged in concert work, but she returned to opera, and soon began the long series of engagements at Covent Garden that raised her to the front rank of operatic artists. Her chief parts were Delilah, Amneris, Ortrud, Brangäne, Fricka, Erda, and Kundry. Her voice, as much a mezzo-soprano as a contralto, was rich and smooth, perfectly produced, and capable of great variety of colour. Her dramatic gifts were allied to a highly developed musical understanding. With such gifts Madame Lunn was able to bring into her work a subtle and telling quality that made other impersonations of her favourite parts, however famous, a trifle cheap by comparison. Madame Lunn was an admirable *Lieder* singer, as she showed on rare occasions, and it was by bringing the art of *Lieder* singing into the realm of opera that she made so distinguished an effect. She was an excellent linguist, being accustomed to sing in four languages. Madame Lunn was married in 1899 to Mr. W. J. K. Pearson.

ALGERNON CANYNGE PRAEGER, who died on January 22 at the age of sixty-two, was the third son of the late E. A. Praeger and nephew of Ferdinand Praeger, the author of 'Wagner as I knew him.' He was trained by Dr. D. W. Rootham and, as a chorister of St. George's Chapel, Windsor, by Sir George Elvey. He studied the violin and then the organ, his teachers being, in succession, his sister, Mr. George Riseley, and Mr. Cedric Bucknall, organist of All Saints', Clifton, whose assistant he was for two years. He became an A.R.C.O. in 1891, and took his Fellowship in 1892. After being music-master and organist at Farnborough School, Hurstpierpoint College, and Emmanuel School, Wandsworth Common, he became organist of Acton Parish Church, then of St. Matthew's, Ealing Common, where he remained for twenty-one years. He then went to St. Peter's, Acton Green, and lastly to St. Luke's, Kingston-on-Thames. He was founder and first conductor of the West Middlesex Choral and Orchestral Society, he also conducted the Hanwell and Ealing Operatic Society, and, for six years until his recent retirement, the Ealing Choral and Orchestral Society. Mr. Praeger was known in the circle of his friends as one of the kindest and most conscientious of men, of thorough and peculiarly sensitive musicianship, but too little endowed with qualities of self-seeking to take a prominent place in the world.

EMMY DESTINN, the famous operatic soprano, in her fifty-second year. She first appeared at Covent Garden in 1904, three years after her debut in Paris, and for the next ten years maintained her popularity as one of the great singers of the day. The part in which she was best known in this country was that of Cio-Cio-San in 'Madame Butterfly.' The power of her personality and the expressiveness and technical art of her singing put her beyond rivalry in a character for which she was one of the least suited in physical stature. She was also a great Aida, and a distinguished exponent of several Wagnerian rôles. One of her

notable parts, which she created in America, was that of Minnie in 'The Girl of the Golden West.' She is said to have studied eighty operas. After the war she chose to be known as Ema Destinnova, under which name she sang, for the last time in England, at a concert on behalf of Czecho-Slovakian charities at Queen's Hall in 1919. A woman of varied talents, she wrote poetry, plays, and opera libretti, and played the violin. On her death it was revealed that she had secretly married an airman, Franz Holbach, who had made an accidental descent into her estate and whom she had nursed through his injuries.

WILLIE LEWIS LUTTMAN, organist and choirmaster of St. Alban's Cathedral and Abbey Church, who died on February 2 at the age of fifty-five. He was educated at the Royal Grammar School, High Wycombe, and at Peterhouse, Cambridge, where he was organ scholar, and he also studied at the Royal College of Music. His earlier appointments were at Tyler's Green Parish Church (at the age of fourteen), Hughenden Parish Church in 1894, and Banbury Parish Church, where he remained until his appointment to St. Alban's in 1907. Here he thoroughly re-organized the choir and brought it to a high state of efficiency, which he maintained by his unusual gifts as a teacher, while he brought the best English Church music into practice. He was a Bach student, and organized a Bach choir among the amateur singers of the St. Alban's district. For the celebration of the four-hundredth anniversary of the death of Robert Fayrfax, who was organist at St. Alban's from 1498 to 1502, Mr. Luttman translated and adapted from the original at Oxford Fayrfax's 'Albanus Mass,' which, with other music by Fayrfax, he performed at the Cathedral in October, 1921.

EUGENIE JOACHIM-GIBSON, on January 25, aged sixty-nine. A niece of Joachim and related, through her mother, to Patti, she was brought up in Vienna among the highest musical influences, her friends and teachers including Brahms, Wagner, Liszt, Rubinstein, Clara Schumann, Mathilde Marchesi, and Manuel Garcia. She came to England in 1884 as a teacher of singing, and was soon established with a circle of brilliant pupils, among them Lillian Blauvelt, Julia Rivoli, Ella Russell, and Ada Crossley. For sixteen years she taught at the Guildhall School of Music. Her husband, Mr. Frank Gibson, is well known in art circles, and Madame Gibson was herself a connoisseur of other arts than that of music.

H. ENTWISTLE BURY, an original member and for many years honorary treasurer and chairman of the People's Concert Society, which for over fifty years has been giving cheap concerts of the best music in the poorest districts of London. Apart from his official duties to the society he was an ardent personal worker in all the enterprises that it carried out, especially the children's concerts that were instituted seven years ago. He was also honorary treasurer of the Vocal Therapy Fund, and for some time a member of the governing body of the Royal Academy of Music. By profession he was a solicitor.

MARIO SAMMARCO, the famous operatic baritone, on January 24. He first came to London, with a high reputation, in 1904, and from then until his last appearance in 1914 he was always a favourite with Covent Garden audiences. It was at Covent Garden, in 1907, that he made his first appearance in the part of Don Giovanni.

## Music in Ireland

BALLYMENA.—A concert on behalf of the Ballymena Philharmonic Society was given on January 27 by the B.B.C. Orchestra, of forty players, under Mr. Godfrey Brown, with Miss Enid Cruickshank and Mr. Stuart Robertson as solo singers. The chief works played were Mozart's Symphony in G minor and German's 'Theme and Six Diversions.'

BELFAST.—The Choral Union, conducted by Mr. James Graham, has given two concerts this year. On January 10 the chief work was 'Phauidrig Crohoore'; on February 8 this was repeated, with 'Sleepers, wake,' and some part-songs, including Elgar's 'The Shower.' The Ulster Male-Voice Choir, under Capt. C. J. Brennan, gave an excellent programme that included Julius Harrison's 'Night,' Elgar's 'The Wanderer,' the five-part glee 'O thou whose beams,' by Sir John Goss, and Hegar's 'The Phantom Host.' Madrigals were sung by the Windsor Singers, directed by Judge Thompson, Recorder of Belfast, on February 1.—'Till Eulenspiegel' was the chief work played under Mr. Godfrey Brown at the concert in aid of the Orchestral Players' Benevolent Fund. The orchestra, supplied by the B.B.C., numbered sixty-five. The Léner Quartet played at Ulster Hall on February 3.

DUBLIN.—Two concerts were given for the Royal Dublin Society on January 27 by the Alfred Barker Quartet, which played Beethoven's Op. 127, a Haydn Symphony in F, and Schumann's Op. 44. On February 1 the Léner Quartet played the first 'Rasumovsky,' Dvorák's 'Nigger' Quartet, and four movements from various quartets.

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| 62. Lead me, Lord ...                                   | S. S. Wesley        | 2d. | 127. Deliver us, O Lord ...  | A. Batten       | 2d. |
| 63. Master, what shall I do to inherit eternal life ... | C. F. Bowes         | 2d. | 128. Lord, we beseech Thee ...   | A. Batten       | 2d. |
| 64. Wherewithal shall a young man ...                   | John Alcock         | 2d. |  |                 |     |
| 65. Jesus said unto the people ...                      | J. Stainer          | 2d. |  |                 |     |
| 66. Let us come boldly ...                              | C. H. Lloyd         | 2d. |  |                 |     |

**Thus saith the Lord**

SHORT UNACCOMPANIED ANTHEM FOR SAINTS' DAYS OR GENERAL USE

Isaiah xliii. 1, 2, 3

Music by H. C. L. STOKES

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Moderato**

SOPRANO  
Thus saith the Lord that cre - a - - ted thee, Fear

ALTO  
Thus saith the Lord that cre - a - - ted thee, Fear

TENOR  
Thus saith the Lord that cre - a - - ted thee, Fear

BASS  
Thus saith the Lord that cre - a - - ted thee, Fear

**Moderato. ♩ = about 88**

(For practice only)



not: for I have re - deem - ed thee, I have called thee by thy

not: for I have re - deem - ed thee, I have called thee by thy

not: for I have re - deem - ed thee, I have called thee by thy

not: for I have re - deem - ed thee, I have called thee by thy



(2d.)

## THUS SAITH THE LORD

name; thou . . art Mine, thou . . art Mine. When thou

name; thou . . art Mine, thou . . art Mine. When thou

name; thou art Mine, thou . . art Mine. When thou

name; thou, thou art Mine, thou . . art Mine. When thou

pass - est through the wa - ters, I will be with thee; and through the

pass - est through the wa - ters, I will be with thee; and through the

pass - est through the wa - ters, I will be with thee; and through the

pass - est through the wa - ters, I will be with thee; and through the

ri - vers, they shall not o - ver - flow thee: nei - ther shall the flame . .

ri - vers, they shall not o - ver - flow . . thee: nei - ther shall the flame .

ri - vers, they shall not o - ver - flow thee: nei - ther shall the flame . .

ri - vers, they shall not o - ver - flow thee: nei - ther shall the flame . .

# THUS SAITH THE LORD

kin - dle up - on thee. . . For I am the Lord thy

kin - dle up - on thee. . . For I am the Lord,

kin - dle up - on . . . thee. . . For I am the Lord, . .

kin - dle up - on thee. . . For I am the Lord thy

God, I am the Lord thy . . . God, I am the Lord thy . .

I . . am the Lord thy . . . God, I am the Lord thy

God, the Lord thy . . . God, I am the Lord thy

Allargando

God, the Ho - ly One of Is - ra - el, thy Sa - viour. . .

God, the Ho - ly One of Is - ra - el, thy Sa - viour. . .

God, the Ho - ly One of Is - ra - el, thy Sa - viour. . .

God, the Ho - ly One of Is - ra - el, thy Sa - viour. . .

(dim.) (p) (pp poco rit.)

How  
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